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ABSTRACT

This guide expresses the philosophy, goals, and objectives, and outlines the scope and sequence of Ilocano language instruction at various levels for the public schools of Hawaii. It serves as a resource document for the teacher of Ilocano in that it identifies essential skills, suggests areas of emphasis, points out possible problem areas, and proposes solutions to those problems. It also presents a short history of the Ilocano langua de, its phonology and grammar, selected language teaching and evaluation strategies, and an outline of the curriculum for Levels I and II. The four appendices include the grammar of Ilocano, a sample lesson, useful classroom expressions, and references. (Author/AMH)

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ILOKANO LANGUAGE PROGRAM GUIDE

Office of Instructional Services/General Education Branch • Department of Education • State of Hawaii • RS 81-1100 • June 1981

The Honorable George R. Ariyoshi
Governor, State of Hawaii

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FOREWORD

In 1906, seventy-five years ago, fifteen Filipino men arrived in Hawai'i to work in the plantations. By 1920, most Filipino worker recruits were concentrated in the Ilokos provinces. To this day, Ilokanos predominate in the Filipino community in Hawai'i, numbering nearly 100,000 persons.

While many Ilokanos in Hawai'i are still native speakers of their language, second and third generation members now must learn Ilokano as a second language. To be able to speak Ilokano and have some understanding of the Ilokano peoples is definitely advantageous in Hawai'i. Understanding another people is best accomplished through understanding their language and culture.

This Ilokano Language Program Guide represents a way of getting to know the language and culture of the people who speak Ilokano. It is designed to assist administrators, teachers and all those desiring to achieve the goals of teaching Ilokano, appreciating Ilokano culture, and furthering understanding of the peoples of the Philippine Islands.

CHARLES G. CLARK
Superintendent of Education

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The Hawai'i Department of Education is very appreciative of the work of all those contributing to this guide.

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Renee Iijima, a young artist of Hawai'i, is responsible for the art research and designs. She drew the original art works (borders and other illustrations) which enhance the script and illustrate cultural aspects.

Joyce Torres provided expert secretarial assistance at several stages of the guide.

Special thanks go to John Wollstein, Educational Specialist, Asian, European and Pacific Language Program, who made valuable suggestions and provided valuable guidance in preparing this Ilokano Language Program Guide.

Renee Iijima

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CHAPTER 1

PURPOSE OF THE GUIDE

The primary purpose of the Ilokano Language Program Guide is to express the philosophy, goals and objectives, and to outline the scope and sequence of Ilokano language instruction at various levels for the public schools of Hawai'i. All these elements are treated within the framework of the Master Plan for Public Education in Hawai'i, the Foundation Program Objectives and the Student Performance Expectations. The Ilokano Language Program Guide develops those elements specific to Ilokano language instruction.

A second purpose of the guide is to provide a resource document for the teacher of Ilokano which identifies essential skills, suggests areas of emphasis, points out possible problem areas and proposes solutions to those problems. The Foreign Language Program Guide is an essential companion to the Ilokano Language Program Guide because it provides the general principles of language instruction.

To assist in this purpose, and positioned within the framework of program goals, program objectives, theories of language teaching, and the scope and sequence of the secondary Ilokano language program, the guide presents such practical assistance to teachers as a short history of the Ilokano language, phonology and grammar of Ilokano, and selected language teaching and evaluation strategies.

The Ilokano instructional program aims to produce cultural awareness and communicative competence in the Ilokano language at Levels I and II. In this guide program goals are presented for the students' development of the four language skills--listening comprehension,* speaking, reading, and writing--as well as for an understanding of the aspects of Filipino culture.

The Ilokano Language Program Guide is designed to aid schools in developing their own instructional program within the framework of the Foundation Program Objectives. To assist schools in this effort, the guide outlines program goals, program objectives, and student performance expectations from which teachers can establish instructional objectives related to their own classroom situations.

Ilokano language courses are noted in the Authorized Courses and Code Numbers (ACCN) document: Ilokano I, 0839, and Ilokano II, 0840. Teachers are free to select from the Approved Instructional Materials (AIM) publication those materials which they feel are best suited to meet the needs of their students.

The emphasis of the Ilokano Language Program Guide is on Ilokano language program goal number two which concerns the listening, speaking, reading, and writing skills. The goal is supportive of and reinforces Foundation Program Objective I (Develop Basic Skills for Learning and Effective Communication with Others). Ilokano program goal number one is associated principally with Foundation Program Objective VII (Develop a Continually Growing Philosophy Such That the Student Is Responsible to Self As Well As to Others) and to Foundation Program Objective VIII (Develop Creative Potential and Aesthetic Sensitivity).

*The terms "listening" and "listening comprehension" are used interchangeably in this guide.

THE ILOKANO LANGUAGE

The Republic of the Philippines is an archipelago of 7,000 islands separated from the Southeast Asian mainland by the China Sea. In 1980, the population numbered approximately 47 million.

There are eight major languages spoken in the Philippines: Bikol, Cebuano, Hiligaynon, Ilokano, Pampango, Pangasinan, Tagalog, and Waraywaray. Of these languages, Ilokano has the third highest number of native speakers (about seven million in 1975), after Cebuano and Tagalog. Ilokano is the language spoken natively in the provinces of Ilocos Norte, Ilocos Sur, La Union, and Abra (northern Luzon), and is one of the principal languages spoken in the provinces of Tarlac, Pangasianan, Zambales, Nueva Ecija, Cagayan, and Isabela. It is the lingua franca used by the diverse peoples of the Mountain Provinces in Luzon. As a result of recent migrations, there are numerous enclaves of Ilokano speakers in the city of Manila as well as in several provinces of the central and southern Philippines, such as Occidental and Oriental Mindoro and Cotobato.

Ilokano is an Austronesian language, a member of the large family of languages which extends from Indonesia to Polynesia and which includes also the indigenous languages of Formosa and Madagascar. Ilokano is most closely related to other languages of the Philippines, especially to those of northern Luzon; it is less closely related to Malay, Javanese, Fijian, Hawaiian, and Samoan, but shares many words and grammatical features in common with these.

Among the Philippine languages, Ilokano has assumed special importance as the mother tongue of the majority of the Filipino immigrants to the United States of America. In the State of Hawai'i alone, 14% of the population is of Filipino descent. Of the estimated 150,000 Filipinos in Hawai'i, 85 to 90% are Ilokano speakers or descendants of Ilokanos.

In the Philippine language media of Hawai'i, Ilokano is dominant. For instance, radio KISA, a Filipino-speaking station in Honolulu, uses Ilokano in nearly all of its broadcasts, and it is the language routinely used in Filipino programs shown in Honolulu's television stations. A Filipino writers guild in Hawai'i, GUMIL, publishes in Ilokano.

A full academic program in Ilokano is offered at the University of Hawai'i. The state, through the Department of Education, has recognized the importance of bilingual and bicultural education for the children of Hawai'i's immigrants. and chose to begin its bilingual instruction programs at the elementary level with the Ilokano language. Some important government documents and proclamations, such as the recent amendments to the Constitution of the State of Hawai'i, proclamations or notices on the division of Electoral Representative Districts, and instructions for voting, have been translated into Ilokano.

It is now proposed to make Ilokano available in Hawai'i's secondary schools as an optional foreign language subject (as French, German, etc., are now taught). Students of Ilokano will not have to travel far, nor will the cost to them be exorbitant, to observe and participate in the language community and culture of their subject. Tangible manifestations of the Filipino cultures are found almost everywhere in Hawai'i--in foods, material goods, costumes, and music, song and dance.

The introduction of Ilokano language and culture lessons is an important advance. It gives to students of Ilokano descent the opportunity to learn more of the background, language, and traditional values of their family and forefathers. By exposing other students to the language of Ilokanos, and through it to the Filipino traditional values and ways of life, the ground will be laid for a better understanding by Hawai'i's future citizens and leaders of the Ilokano community, and a better appreciation of its worth. For many school teachers, social workers, and specialists in health-related fields, a working knowledge of Ilokano has already proved to be a valuable tool.

Filipino Population in U.S.A.*

California	475,000
Hawaii	103,000
Illinois	20,000
Guam	15,000
New York	14,000
Washington	12,000
Louisiana	11,000
Oregon	6,000
Washington, D.C.	5,000
Connecticut	4,000
Nevada	3,000
Pennsylvania	3,000
Massachusetts	3,000
Rhode Island	2,500
Arizona	2,500
New Mexico	2,500
Alaska	2,500
Florida	2,500
Other States (Delaware, New Hampshire, Maine, Texas, Wyoming, Montana, Idaho, Virginia, Michigan, Iowa)	15,000
Total	701,500

*Figures based on estimates supplied by consulates and community leaders. 1971

PROGRAM GOALS

There are two primary goals in the Ilokano Language Program:

1. To create an awareness and an appreciation of the various aspects of the cultural heritage which permeate the life-styles of many Filipinos living in Hawai'i and throughout the world.
2. To teach students the basic listening comprehension, reading, speaking and writing skills which will lead to the ability to think and to communicate in the Ilokano language.

Cutting sugar cane

Hawaii State Archives

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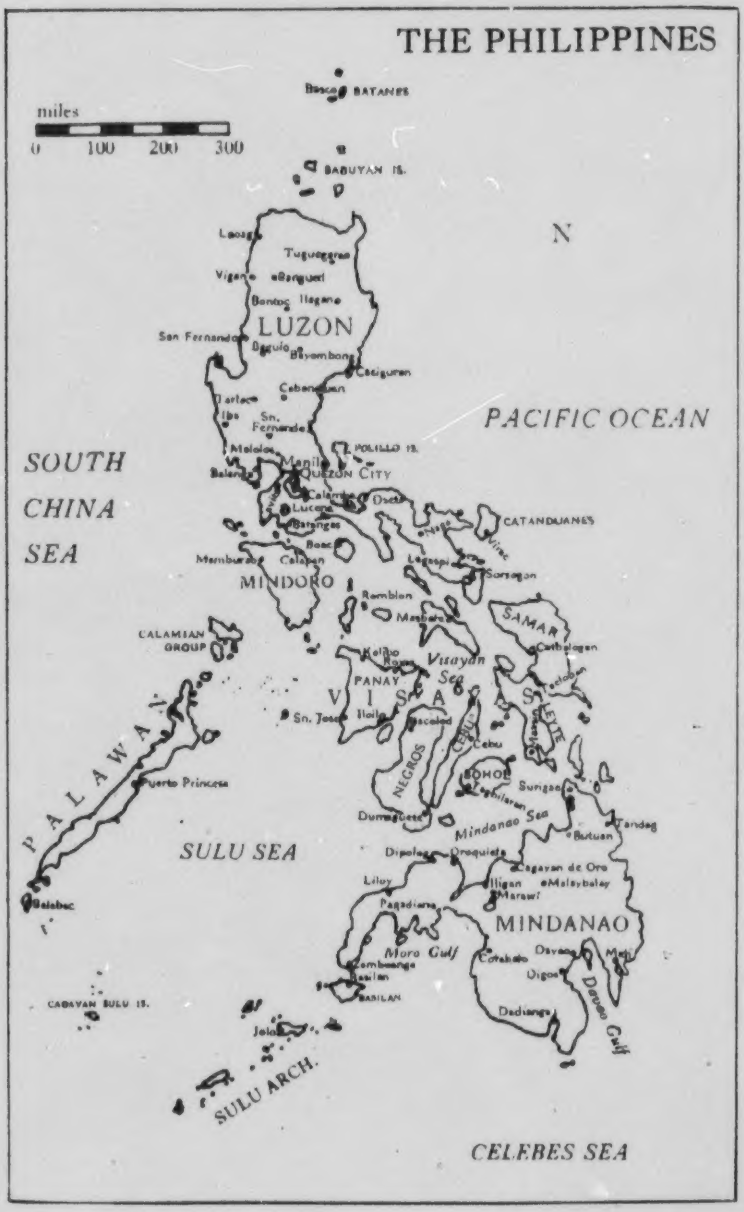
PROGRAM OBJECTIVES: CULTURE

The objectives of cultural instruction within the Ilokano Language Program are:

1. To develop a receptive attitude toward the Ilokano language and a realistic view of the overall cultures it represents.
2. To develop a fuller understanding of the meaning of words and non-verbal communication along with their background and any special significance they might have in view of cultural emphasis.
3. To develop an acquaintance with and respect for Ilokano-speaking people in the student's own community as well as an awareness of their historical and contemporary role in our society.
4. To develop an understanding of the Filipino family unit and its impact upon and contribution to the societies of which it is a part.
5. To develop a familiarity with and understanding of the opportunities available in Ilokano-speaking areas, and how these opportunities affect the economic and social development of the various areas.
6. To develop an understanding of how governments are similar to and different from our own.
7. To develop an acquaintance with the religious aspects in the life of the people.
8. To develop within many students a more positive self-image based on examples of successful Filipinos drawn from legendary and historical sources and from contemporary community-based resource persons whenever available.
9. To develop a knowledge of history and historical figures, cultural heroes, literature and representative characters within the literature of the Ilokanos.
10. To appreciate the beauty intrinsic within the language with its sounds and rhythm and to understand that most areas have dialectal variations.
11. To develop a fuller realization and understanding of American culture and the impact of American policies worldwide through the additional perspectives gained by studying other cultures.
12. To develop an understanding of the economic, political and social programs which influence the lives within the Ilokano-speaking areas.
13. To develop an understanding of the geographic influences upon the economic and social development of the countries.

14. To develop an appreciation of the crucial role played by the Ilokano-speaking world in creative arts.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Iba
Sn. Fernando
PACIFIC OCEAN
Malolos
POLILLO IS.
SOUTH CHINA SEA
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SULU SEA
Dipolog
Oroquieta
Cagayan de Oro
Liloy
Iligan
Malaybalay
Marawi
Pagadian
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Moro Gulf
Cotabato
Davao
Mati
Zamboanga
Basilan
Digos
Davao Gulf
BASILAN
CAGAYAN SULU IS.
Dadiangas
Jolo
SULU ARCH.
CELEBES SEA

PROGRAM OBJECTIVES: LANGUAGE SKILLS

The student should be able:

1. To listen to and comprehend the Ilokano language when spoken at a normal speed on a subject within the range of the student's experience.

2. To speak well enough to communicate directly with a native speaker within the range of the student's experience.

3. To understand and use various aspects of non-verbal communication common to native speakers of Ilokano.

4. To read material on a given level with direct understanding and without translation.

5. To write about a subject within the range of the student's experience using authentic Ilokano patterns.

6. To develop a better command of the English language through additional perspectives gained by studying another language.

7. To learn basic grammar and usage.

8. To learn to think in Ilokano, the ultimate goal of language study.

DR. JOSE RIZAL

REPUBLICA FILIPINA
SECRETARIA DE GUERRA

SEAL OF THE FIRST PHILIPPINE REPUBLIC

THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE OBJECTIVES IN THE ILOKANO LANGUAGE PROGRAM

The Master Plan for Public Education in Hawai'i mentions a number of educational purposes which relate to the Asian, European and Pacific Language Program. One purpose concerns helping students to understand and to appreciate other individuals belonging to social, cultural and ethnic groups different from their own. Another purpose concerns developing a responsibility to self through working toward self-fulfillment and developing a positive self-image and self-direction. Still another purpose deals with helping students acquire the skills of listening, speaking, reading and writing.

The eight Foundation Program Objectives (FPOs) synthesize the educational purposes described in the Master Plan. The Asian, European and Pacific Language Program has, in varying degrees, either a direct or an indirect influence on the attainment of many of the FPOs, particularly FPO I (Develop Basic Skills for Learning and Effective Communication with Others), FPO VII (Develop a Continually Growing Philosophy Such That the Student Is Responsible to Self As Well As to Others) and FPO VIII (Develop Creative Potential and Aesthetic Sensitivity).

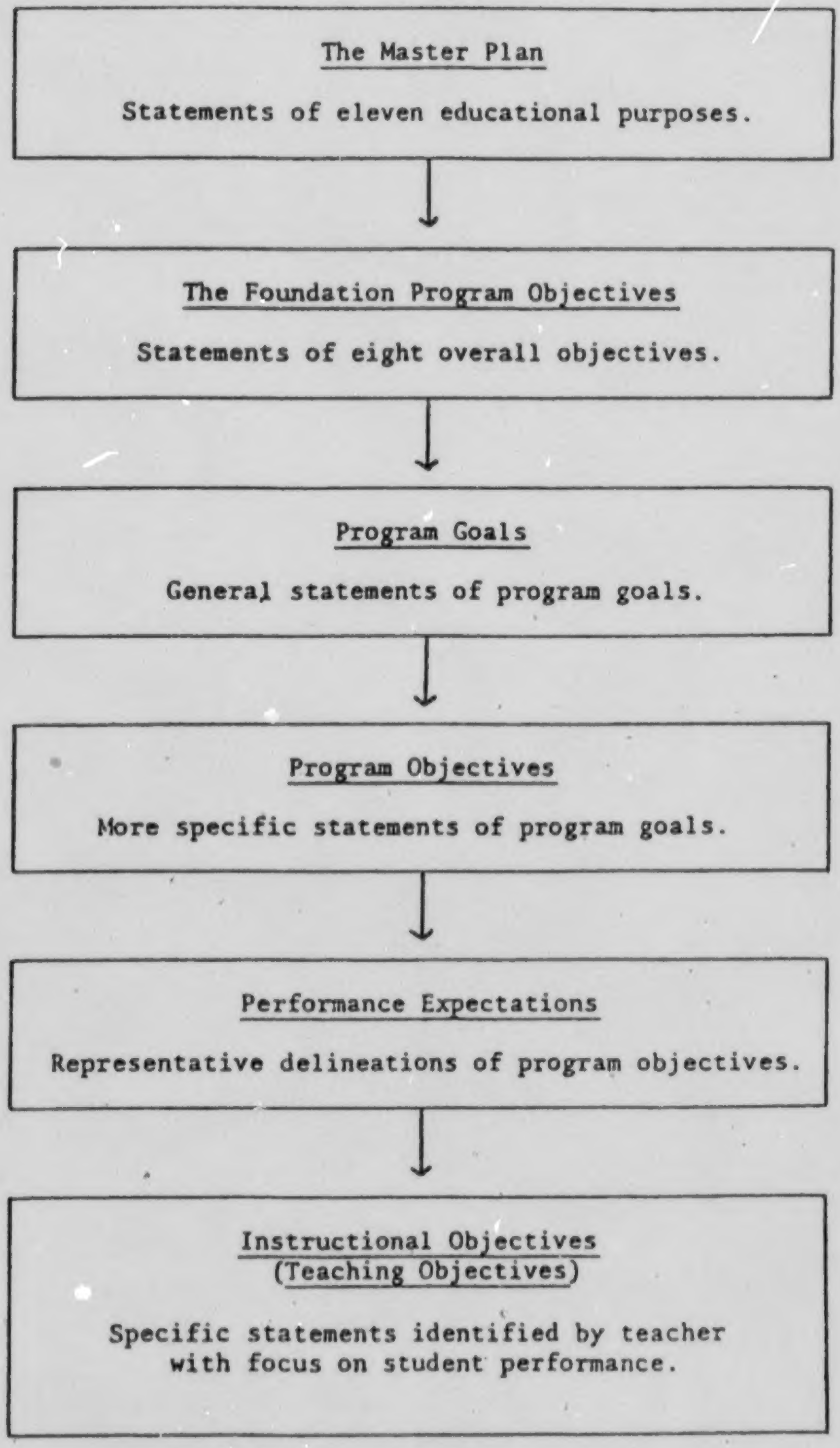
Statements of program goals and of program objectives specify in greater depth the desired outcomes of the Foundation Program Objectives. The actual program goals and program objectives for learning culture and language are listed in the Foreign Language Program Guide, published in October 1977, pages 5-8. Program goals and program objectives specific to Ilokano are found in the Ilokano Language Program Guide, pages 6-9.

Performance expectations, more basic competencies expected from students, identify major learner outcomes in relation to the eight Foundation Program Objectives. Performance expectations for the Asian, European and Pacific Language Program are listed on pages 12-13 of the Ilokano Language Program Guide. They are arranged by clusters for three levels of language and culture instruction.

Teachers should bear in mind that the performance expectations are by no means exhaustive or inclusive. They serve as guideposts by which teachers can identify instructional or teaching objectives, can provide for individual learner differences, and can measure student progress so as to adjust classroom instruction as necessary.

A graphic illustration of the hierarchy of relationships from Foundation Program Objectives to instructional objectives is found on the following page. This hierarchy, when implemented by the teacher with full understanding of the learner in mind, will promote the optimal development of students of second languages.

GRAPHIC ILLUSTRATION OF THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE EXPECTATIONS IN THE ILOKANO LANGUAGE PROGRAM



The Master Plan

Statements of eleven educational purposes.

The Foundation Program Objectives

Statements of eight overall objectives.

Program Goals

General statements of program goals.

Program Objectives

More specific statements of program goals.

Performance Expectations

Representative delineations of program objectives.

Instructional Objectives
(Teaching Objectives)

Specific statements identified by teacher with focus on student performance.

PERFORMANCE EXPECTATIONS FOR ASIAN, EUROPEAN AND PACIFIC LANGUAGES

First Year of the Language	Second Year of the Language	Third Year of the Language
• Discusses some ways in which cultural differences (e.g. proximity of speakers) play important roles in verbal communication.	• Relates how similarities among cultures are partly caused by the increasing ease of communication and travel.	• Demonstrates an awareness of notable events, conditions, and ideas which have influenced language and its culture.
• Explains how knowledge of a new language enhances the potential for new experiences.	• Explains how one's own perspective has been broadened through the study of a new language and the culture associated with it.	• Discusses some of the major personalities which have influenced the history of the country(ies) where the new language is spoken.
• Explains how cultural value differences can be understood through the study of a new language.	• Compares the culture of the country(ies) where the new language is spoken with one's own.	• Recognizes how the values and traditions of a country are often reflected in its language.
• Discusses the role a new language plays in meeting society's needs for communication among countries and cultures.	• Discusses ways in which types of art forms vary among cultures.	• Identifies, selects, and uses alternative solutions to interpersonal conflicts which might arise from cultural differences.
• Participates in aesthetic expressions of the new culture, such as dancing, singing, and cooking.	• Explains the way in which the art forms of a culture reflect its values, customs, and environment.	• Demonstrates the understanding that the art forms of a culture reflect its values history and environment.
• Identifies selected art forms that are representative of the new culture.	• Identifies selected art forms that are representative of the new culture.	• Uses the aesthetic expressions of the new culture (such as music, art, performing arts literature, cooking, and architecture) for one's own enrichment.
• Discusses some aesthetic contributions of the culture and the new language to American life.	• Demonstrates an understanding that the art forms of a culture reflect its values, history, and environment.	• Demonstrates an aesthetic aspect of the new culture through art, dance, dramas, etc.
• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	• Reads and comprehends cultural information written in the basic vocabulary of the new language.	• Identifies some major writers and works in the new language and comments on their influence upon the language and the culture.

First Year of the Language	Second Year of the Language	Third Year of the Language
• Reads, with general comprehension, simple selections in the new language.	• Reads, with general comprehension, literary selections in the new language.	• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.
• Writes basic sentences in the new language.	• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	• Reads, with general comprehension, simple literary selections in the new language.
• Exchanges amenities with a speaker of the new language.	• Creates an original paragraph in the new language.	• Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.
• Demonstrates sensitivity to the needs of a speaker of the new language by responding to verbal and non-verbal cues.	• Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.	• Corresponds with a speaker of the new language.
• Communicates with a speaker of the new language using basic vocabulary including numbers and measurement.	• Corresponds with a speaker of the new language.	• Creates an original composition in the new language.
	• Demonstrates sensitivity to the needs of a speaker of the new language by responding to verbal and non-verbal cues.	• Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.
	• Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.	• Uses insights gained through the study of the new language to enhance interaction with people who speak the language.
	• Converses in the new language in a familiar situation.	• Converses in the new language in a familiar situation.
	• Identifies stories, poetry, and music of the new language and culture which evoke personal aesthetic pleasure.	• Uses the new language for personal enjoyment.
		• Listens to selected literary art forms in the new language.

RELATIONSHIP OF LEVELS OF OBJECTIVES

The following sequence is an example of the relationship of levels of objectives as applied to the Ilokano Language Program.

THE MASTER PLAN

RECOMMENDATION: THIS SCHOOL SYSTEM WILL PROVIDE THE PUPIL WITH EXPERIENCES IN WHICH OUR CULTURE IS STUDIED IN RELATION TO OTHER CULTURES OF THE WORLD.

The aim here is to reduce provincial biases by instilling a broad range of viewpoints from many cultures in order that the pupil may be prepared intelligently for the enormous responsibility of local, national and world citizenship. World peace will remain an item of high priority in the agenda of human affairs. Without doubt one of the major realities of the next quarter-century will be the intense desire of our people, and of the great majority of the peoples of the rest of the world, to live in peace. Advances in communication and transportation and world-wide economic interdependence will increasingly bring peoples of the world into more intimate contact. There is much chance for understanding to develop--just as there are increasing opportunities for misunderstanding. Choices that must be made frequently will cut across cultural ethnic and political lines; therefore the learner must be encouraged to recognize and respect differences among people and cultures. (Master Plan for Public Education in Hawai'i, 1969. Pg. 51)

THE FOUNDATION PROGRAM OBJECTIVES

OBJECTIVE VII: DEVELOP A CONTINUALLY GROWING PHILOSOPHY SUCH THAT THE STUDENT IS RESPONSIBLE TO SELF AS WELL AS TO OTHERS.

- Compares and contrasts own behavior with that of others.

(Student Performance Expectations of the Foundation Program, Asian, European and Pacific Languages, 1978, Pg. 41. R.S. 78-6054)

ILOKANO PROGRAM GOALS

TO CREATE AN AWARENESS AND AN APPRECIATION OF THE VARIOUS ASPECTS OF THE CULTURAL HERITAGE WHICH PERMEATE THE LIFE-STYLES OF MANY FILIPINOS LIVING IN HAWAII AND THROUGHOUT THE WORLD.

PROGRAM OBJECTIVES: LANGUAGE SKILLS (see page 9 of this guide)
3. TO UNDERSTAND AND USE VARIOUS ASPECTS OF NON-VERBAL COMMUNICATION COMMON TO NATIVE SPEAKERS OF ILOKANO.

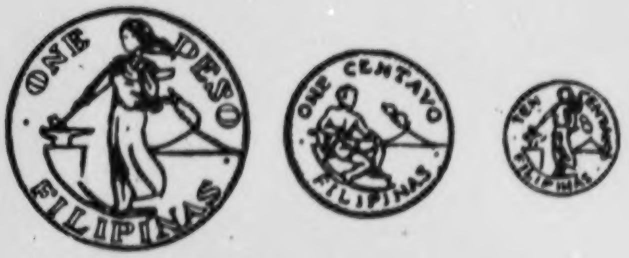
PROGRAM OBJECTIVES: CULTURE (see page 7 of this guide)
2. TO DEVELOP A FULLER UNDERSTANDING OF THE MEANING OF WORDS AND NON-VERBAL COMMUNICATION ALONG WITH THEIR BACKGROUND AND ANY SPECIAL SIGNIFICANCE THEY MIGHT HAVE IN VIEW OF CULTURAL EMPHASIS.

PERFORMANCE EXPECTATIONS

DEMONSTRATES SENSITIVITY TOWARDS THE NEEDS OF A SPEAKER OF THE NEW LANGUAGE BY RESPONDING TO VERBAL AND NON-VERBAL CUES.
(Student Performance Expectations of the Foundation Program, Asian, European and Pacific Languages, 1978, Pg. 63. R.S. 78-6054)

INSTRUCTIONAL OBJECTIVES

(One example of myriads of possibilities)
STUDENTS WILL GREET EACH OTHER WITH A PROPER VERBAL SALUTATION (E.G. NAIMBAG A BIGATMO, MIS. NAIMBAG A BIGATMO, MET) APPROPRIATE TO THEIR AGE LEVEL, WHILE AT THE SAME TIME EXECUTING THE ASSOCIATED NON-VERBAL ACTS WHICH MAY INCLUDE SHAKING HANDS WITH EACH INDIVIDUAL IN THE GROUP, MAKING EYE CONTACT WITH EACH AND NODDING THE HEAD SLIGHTLY.



Some Philippine Coins Now in Use. Also in Current Use are the Fifty, Twenty-five and Five-Centavo Coins.

CHAPTER 2

THE FOUR SKILLS

The section on the "Overall Goals of Foreign Language Study" in Hawai'i as written in the Foreign Language Program Guide begins with the following:

1. To listen to and comprehend the foreign language (in this case, the Ilokano language) when spoken at a normal speed on a subject within the range of the student's experience.
2. To speak well enough to communicate directly with a native speaker within the range of the student's experience.
3. To read material on a given level with direct understanding and without translation.
4. To write about a subject within the range of the student's experience using authentic patterns of the people whose language is being studied.

These are the primary skills which are to be sought through the study of languages.

THE FOUR LANGUAGE LEARNING SKILLS

The four skills that are involved in language learning are the two receptive skills--listening comprehension and reading--and the two productive skills--speaking and writing. Many teachers tend to be overly concerned in the beginning with the productive skills and do not spend enough time working and drilling their students in the receptive skills.

Some audio-lingual teaching methods which are used to teach European languages stress a non-reading segment at the beginning of the course and then a natural progression through the four skills which one acquires when learning one's own native language, i.e., listening comprehension, speaking, reading and finally writing.

According to Kenneth Chastain in his text Developing Second-Language Skills: Theory to Practice, it has been shown that the "hypothesized transfer from oral to written skills has not occurred in actual practice. Learning the oral skills first has not automatically improved the students' reading or writing ability."[1]

He goes on to explain why this stress on oral skills does not necessarily improve reading comprehension by saying that "the extrapolation of theory from the first-language acquisition process to second-language teaching techniques is somewhat tenuous."[2] Since languages are different and students' learning abilities are different, it is recommended that the teacher appeal to as many of the senses as possible in presenting the material to be learned. Some students will pick up vocabulary and grammatical material orally and aurally and feel comfortable in such an environment, whereas others who have been conditioned to book learning will get panicky when faced with strictly oral presentations. The teacher must modify or completely change the teaching method being used, if it interferes with the learning abilities of the majority of the students in the class.

Being flexible and highly attuned to students' learning problems is just as important for language teachers as for others. Since the students' learning is cumulative, it is most important that the teacher not forge ahead merely to finish the textbook or meet imposed deadlines if a good basic foundation has not yet been laid in the minds of the students.

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[1] Kenneth Chastain, Developing Second-Language Skills: Theory to Practice, 2nd ed., (Chicago: Rand McNally and Company, 1976), p. 279.

[2] Ibid.

THE LISTENING SKILL

In developing the listening comprehension skill the Ilokano language teacher is striving to create the ability within the student to understand native speech at normal speed in free or unstructured situations. This is not to say that the student will understand every single word. Native English speakers frequently hear words that they don't understand exactly or at all and yet, from the context of the sentence, they are able to guess some meaning.

This is what the Ilokano language teacher must stress to the students--listen for clues to increase understanding. They must learn to listen to the whole utterance and make deductions instead of being frustrated and thrown off just because they missed one word.

The student must also be taught that it is not against some unwritten law to interrupt or in some other way communicate to the speaker that understanding has not taken place. Tilting the head, furrowing the brow, emitting a quizzical grunt, or simply asking "Ania?" will indicate to the speaker that something needs to be repeated. The students do this frequently when speaking English or Pidgin, so they should be informed that it is also okay for them to do so when listening to an Ilokano speaker.

Finally, the student should also be shown that in face to face situations the listener has a definite role to play in carrying the conversation forward with appropriate Ilokano verbal and non-verbal responses. Pointing out to the class how difficult it is to continue talking, even in English, when your listener sits silent and immobile is an effective way of making them aware of their unconscious English speaking "listener behavior." Once this is accomplished, the teacher can help students learn Ilokano murmurs and motions to use as an "active" listener.

Developing Listening Skills Initially

When reading and writing have been introduced, the teacher can write words on the board or overhead projection film and the students can be told to point to the word on the left or right of the board or screen as the teacher reads the words. Of course, when the students are able to write, short vocabulary quizzes or dictations will tell the students themselves and the teacher whether or not they are hearing the glottal stop and the long consonants when they are pronounced.

As the students progress in their vocabulary building and structural understanding, the teacher should use such techniques as direct questions, indirect discourse, and short readings after which questions are asked in English or Ilokano depending on the difficulty level of the material.

Students need to attune their ears to the rhythm of the Ilokano language. This may be accomplished by having them listen to Ilokano language broadcasting on local radio (KISA) when available, by having them listen to taped conversations, by having them listen to live conversations between the teacher and the native speaker drillmaster if available, or by having them listen to the teacher discourse briefly in Ilokano or read passages from Ilokano prose or poetry. This should be done to make them aware of pronunciation, rate of speed, intonation, stress, type and frequency of juncture and liaison, means of indicating comprehension, and volume.

Districts within the Department of Education have been allotted money for the native speaker Language Drillmaster program. This money may be available to the Ilokano language teacher on a revolving basis and so interested teachers should inquire at their schools and at the district level. A machine that some teachers have found helpful is the Language Master tape machine which employs cards with magnetic tape attached to the bottom. A picture, number, word or sentence can be put on the card with an Ilokano utterance recorded on the tape and the students can use this to work on their own time for listening comprehension and speaking practice.

The Importance of Listening

Since students do not need to listen so carefully in English in order to understand what the teacher is saying in class, they will carry over this same habit in the Ilokano language classroom. It is important that the teacher stress FROM THE BEGINNING that a language learning class is NOT the same as an English class or math class or any other kind of class that they have taken in their native language. Language researchers have found that they must hear three to five times as much in a language class as in a native-language based class. They must develop their auditory memory and acquire listening skills which can only be done if their short attention spans and poor listening habits are overcome by the diligent work of a knowledgeable teacher in the initial weeks of the Ilokano language class.

In the second half of Kenneth Chastain's previously cited text, numerous examples are given of activities which build aural discrimination, perception and auditory memory, comprehension and even affective sensitivity. It is highly recommended that the Ilokano language teacher acquire this text, which thoroughly discusses second-language learning and teaching in theory and, more importantly for the classroom teacher, in practice.

Below are quoted twelve tips to teachers which can be used to stimulate student attentiveness in class:

1. Tell the students why they need to listen.

2. Explain the frustrations that may accompany attempts to comprehend the spoken second language.

3. Call on students in random order. Keep them guessing as to who is next.

4. Expect and encourage participation. They must listen to participate.

5. Keep the pace moving at a clip sufficient to maintain interest.

6. Be interested yourself in what is going on.
7. Have fun. Occasional laughter will do as much as anything to keep some students involved in class activities.
8. Select content to which the students can relate.
9. Provide a variety of activities.
10. Be responsive to student ideas and input in the class. Nothing is so interesting as to see one's own idea incorporated into some future class.
11. Give them material worth listening to and at a level consistent with their capabilities.
12. DO NOT PERMIT STUDENTS NOT TO LISTEN. Students who spend day after day in your class wandering listlessly through a dream world of their own cannot be successful second-language learners.[3]

Finally, the Ilokano language teacher should include testing for listening comprehension in any testing program just as testing for speaking, reading, and writing skills would be included.

In the second edition of Modern Language Testing (1977), Rebecca M. Valette describes numerous ways of testing the listening skill.[4] Teachers can use drawing tests to see if the students understand time telling, dates and arithmetical operations. Other types of tests use pictures on the answer sheet. A single picture can be used for true-false testing. Several lettered pictures can be presented while the teacher utters a phrase; the student then circles the letter of the picture which corresponds to the utterance.

A list of vocabulary pictures can be put on the board or on the answer sheet. The teacher says a sentence and the student puts the letter of the appropriate vocabulary picture on the answer sheet.

Multiple pictures can also be used for testing listening comprehension, as can brief dialogues, situational conversations, question-answer and statement-rejoinder items, and completion-of-thought items.

Grammatical forms can be tested using multiple choice answer sheets also. The student should be given an answer sheet where "A" means singular or past and "B" means plural or non-past. As sentences are read wherein singular-plural items or past-non-past items are being tested, the student simply circles "A" or "B."

Many other types of listening comprehension tests are suggested in Valette's book, which is highly recommended to Ilokano language teachers.

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[3] Ibid., p 286.

[4] Rebecca M. Valette, Modern Language Testing: A Handbook, 2nd ed., (New York: Harcourt Brace Jovanovich Inc., 1977), pp. 73-116.

THE READING SKILL

Although many texts tend to place the speaking skill after the listening comprehension skill, this guide will discuss the reading skill second since this skill is a receptive skill along with listening. In reality, in most second-language classrooms, most teachers teach an eclectic method which introduces all four skills very early in the first year.

Many students are tied to the written word and panic when required to do everything orally. The teacher should try to wean such students away from strict dependency on the written word in order to improve the students' auditory memory, sound perception and discrimination, and message decoding and reaction abilities.

However, it should also be recognized that the judicious use of written material in the first few weeks of the course can speed up the students' acquisition of receptive skills so that they may begin to work earlier on their productive skills of speaking and writing.

Phases in Teaching Reading

The first set of basic sentences or dialogue should be introduced orally to attune the students' ears to the correct pronunciation, rhythm, and intonation. Then the teacher should permit the students to look at the material and to perform together in choral repetition mimicking the teacher. Care should be taken to read the material in natural rhythm or breath groups. Difficult passages can be handled using the "build-up-from-the-end" method so that the correct rhythm of the sentence as a whole may be maintained through each expansion in the repetition. As an example of the technique, look at the following long but relatively simple sentence:

Ania nga aldaw kano ti isasangpet da Victor?

It would be a very rare student whose auditory memory were so sharp as to remember this whole sentence upon first hearing it. Reading it would be less difficult. Most students would read it word for word instead of naturally in phrases or rhythmic groups.

Therefore, in this technique, start the repetition drill from the final phrase and work up to the whole sentence. This reinforces the students' memory of the end of the sentence, which is where most of them "run out of gas" and drop out of the choral repetition or reading. For example, have them repeat:

. . . *da Victor?*

. . . *ti isasangpet da Victor?*

. . . *aldaw kano ti isasangpet da Victor?*

Ania nga aldaw kano ti isasangpet da Victor?

After the basic sentences or dialogue sentences have been presented, on subsequent days the teacher can put isolated sentences on the board and have the students read them chorally and individually. Another technique to be used in this phase could be to have them read the sentences in reverse. This is not going to help their rhythm but it will help them see the words in isolation, thus forcing concentration on the individual items and preventing memory from being brought into play. This stems from a problem encountered by those teachers who use a truly audio-lingual approach wherein the student has thoroughly memorized the sentences in an oral-aural mode. When faced with the sentences on the printed page, some students merely repeat the sentences from memory rather than really read them. Although this is not likely to happen in Ilokano language instruction since such thorough audio-lingual materials are not yet available, it is something teachers should be aware of, particularly when dealing with students who have demonstrated low reading ability in English.

To detect this type of compensation on the part of the poor reader, the teacher can vary the vocabulary slightly within the sentence and see if the student reads the new version correctly. If not, then the teacher will have to work individually with this type of student. Under no circumstances should the student be called down publicly for this kind of compensation. Indeed, this ability to learn orally presents a distinct advantage in the second-language learning classroom if the teacher is clever enough to know how to use it to help the student learn. In addition, numerous examples have been seen of students who were poor readers and mediocre in general, academically, but who became inspired to learn and overcame these early disadvantages through success in the Ilokano language classroom. May your teaching be such an influence on this kind of student!

Another technique is to use flash cards to drill isolated words or phrases, varying the order in which they appear. Go through ten or more words at a time, calling for individual reading. Flash cards frequently prove advantageous because they require instantaneous recognition and response on the part of the student.

The teacher may also choose to write ten or more words on the board in no special order or connection. The students may read these chorally and then individually. To reinforce comprehension, the teacher may create partial sentences, requiring the students to complete them with a word or phrase from the list on the board. The teacher may check further by asking the class to point out the sentence, word, or phrase which describes a particular action, fact, or object or the teacher may ask questions about a sentence to elicit specific words found in the sentence.

Reading Adaptations and Drills

When the students are able to read the basic material well, they may also read dialogue adaptations and pattern drills. This total procedure helps the class make the transition to the next reading phase. The students should not encounter many difficulties in reading this material if it has been reinforced frequently by oral practice. The students should also be reminded that their ears are more reliable than their eyes at this point.

Teachers may initiate the oral presentation of the basic dialogue or sentences of the new unit while the class is still in the reading phase of the preceding unit. Or they may decide on a concurrent audio-lingual and visual presentation of new material. They may wish to introduce the initial elements of the new unit audio-lingually and then follow this up the next day with reading drill and writing practice based on these elements.

Memorization takes place with the aid of the printed word at the same time the class receives further training in sound-symbol association. Each segment of the basic material is presented and drilled in this way until all of it has been mastered. It is well to remember that overlearning is still important at this stage.

After the students have been permitted free use of reading in the review and practice of adapted materials, the occasional error in pronunciation can frequently be corrected by direct oral recourse to the dialogue line where it originated. With books closed, the student should be asked a question orally which would stimulate the response which contains the word or words incorrectly pronounced when the student was reading.

Reading Aloud versus Reading for Comprehension

A distinction should be made between reading aloud and reading for comprehension. Reading aloud helps the student to make the connection between the sound and its written symbol. Sufficient practice to establish this sound-symbol relationship should be provided. However, the teacher and students should be aware that establishing this relationship by reading aloud is a separate and distinct objective from teaching pronunciation and auditory memory, which is enhanced by choral practice, dialogue memorization and pattern practice.

When it appears that reading aloud practice has resulted in correct sound production based on the printed symbol, then the teacher should relegate this type of class activity to a minor position. Students will probably get bored reading aloud after the first few weeks since they are not very stimulated or challenged by listening to others read. The students should be encouraged to read aloud on their own to polish their fluency and phrasing. Occasionally, the teacher can schedule individual reading aloud sessions while other students are doing written work or some other kind of activity.

There are times in any level Ilokano language class when reading aloud can be a very productive activity. In advanced classes the students may benefit a great deal from reading aloud the parts of a play, a poem, a song, a conversation, a description, or some other types of written materials. At this level, the purpose of the activity is to heighten comprehension, empathy, and feeling, not to improve pronunciation.

Reading for comprehension is a different skill which is more difficult to teach than reading aloud. Material must be selected at the proper difficulty level, and the teacher must provide guidelines for understanding what is read and follow-up activities that encourage the students to read and to prepare for class.

Providing a glossary with the reading selection can make the students' job of reading for comprehension easier. In the beginning this is important. Reading for comprehension is a more solitary, private type of activity, and motivation is important in providing the students with the best learning environment. Material must be interesting and appealing so that the student will want to put in the work necessary to comprehend the reading.

Having to look up every word in the selection is counterproductive. Although this can be avoided if the teacher selects material with an eye to the proper difficulty level, the teacher should also make the students aware of how to read for comprehension through content. Many English speakers encounter unfamiliar words in newspapers, magazines, and reports, but instead of rushing to the dictionary, they are able to figure out an approximate meaning from the rest of the phrase.

The teacher should instruct the students to read the entire paragraph or selection several times in order to get some idea of the total meaning. This is related to the idea of skimming that is introduced in some speed reading courses. Instead of wasting the time to look up the first unfamiliar word that the student comes upon, that time can be used to skim twice or three times. Many of the unfamiliar words will then make sense because of the environment in which they are found.

Students must begin to be attentive to larger units such as "the sentence and paragraph if they are to begin to enjoy and appreciate reading. Looking up each word robs them of this overall picture and leaves them instead with an overwhelming and disconnected mass of information that is both uninteresting and impossible to absorb."[5]

Of course, the student must be encouraged to read in Ilokano and not to translate everything into English. This is difficult and frustrating but the teacher must keep returning to this point to reinforce the importance of it. If the students force themselves to do this, it will improve their overall comprehension of the whole selection and it will enable them more easily to discuss what they have read in Ilokano.

When students have to look up words to build up their vocabulary and their comprehension, they should be told that they should not write the meanings above the words in the reading selection. This is an extremely difficult habit to break and almost all second-language learners are guilty of it because it makes the initial job of reading and of recall much easier. But, in the long run, the student usually does not learn the word. There is no incentive for remembering meaning since the English equivalent is written right there. In order to truly learn the vocabulary, the student should put the word and meaning on index or flash cards or make up a vocabulary list and then study them independently of the reading passage.

[5] Chastain, p. 315.

For advanced classes, it might be helpful and an interesting class activity to construct a monolingual glossary, in other words, a list of words with the meanings given in Ilokano instead of in English. This kind of activity can lead naturally into playing a game based on the well-known "Password" TV game show. The rules can be modified to permit the clue giver to give either one word clues as is done on TV or else a clue consisting of a phrase which would make the job of guessing the password easier.

Introducing the Reading Assignment

The teacher's responsibility in introducing the reading assignment does not end at the moment when the selection has been given to the students. According to Chastain, three important steps should be taken. The teacher should try to interest the students in the material they are to read, anticipate and clarify any new vocabulary and structures that may present undue difficulties, and facilitate their reading with comprehension by giving them guiding questions that help them to read with a purpose.[6]

Follow-up activities must be prepared and carried out in subsequent classes so that the students feel that the work they put into reading the assignment was worth something to them. These activities are much more valuable if they are carried out in Ilokano instead of in English. These activities can range from asking questions in Ilokano about the selection to having the students retell the story in Ilokano in their own fashion. If students have questions during this time, they should be required and trained early to ask specific questions about sections of the selection instead of saying that they didn't understand anything.

Testing Reading

At a basic level, most of the tests given by Ilokano language teachers are reading tests. Some teachers have the time and equipment to administer speaking tests to their students and some teachers incorporate listening comprehension sections into some of their tests. But the bulk of testing done in the classroom involves some kind of reading test.

The Ilokano language teacher is again directed to Rebecca Valette's excellent text, Modern Language Testing for a discussion of the testing of reading.[7] Some of the types of testing which she describes and recommends are summarized in the following paragraphs.

Valette breaks the types of reading tests into two general categories: testing vocabulary and grammar via reading and testing for reading comprehension. Most teachers are used to testing for vocabulary. This can be done by the dictation method or fill-in-the-blank method or the multiple-choice method.

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[6] Ibid., p. 319.

[7] Valette, pages 165-215.

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Other methods include using pictures to stimulate vocabulary items. This avoids the interference of using English. Be sure that the pictures are definite, i.e., there should be no ambiguity in the student's mind as to what you want identified. In a larger scale testing using this technique, whole phrases can be stimulated by a picture. The teacher can either offer several possible sentences in a multiple choice format or require the student to write in the answer (this really tests writing ability, however, rather than reading ability).

Grammar testing can be considered a type of reading test since the student is required to read Ilokano in order to select the correct answer to the item. It is a very bad technique in testing to use misspelled words or fictitious grammatical items in multiple choice possible answers. This puts a burden on the teacher to find good possible but incorrect choices that might distract the student. Teachers who have not had methods class or a class in constructing tests should at least read up on good testing techniques. Some people who are good teachers of the material are poor testers of the material presented, and this is very unfair to the students.

Grammar testing can include items relating to singular and plural determiners or noun markers, placement of adjectives, verbal aspect markers, changing active voice sentences to passive voice, changing normal order verbal sentences to sentences where the agent is stressed, use of the linking *nga/a* particles, and use of the various other markers and particles.

Under reading comprehension testing, the teacher might test for word recognition. Since many Ilokano words are really more than just cognates, actually English words which have been Ilokanized, it should not be too difficult for students to recognize such words. In order to give students a psychological uplift when testing, a few of these types of words can be included in the early part of the test. For example, a sentence like the following might be included with instructions to circle or underline the words which come from English:

Nangan dagiti propesor idiay restauran.

Testing syntax can mean identifying parts of speech of words in phrases or the tenses (aspects) of the verbs or the objects versus subjects in certain kinds of sentences. Testing reading comprehension can include items which determine if the student understands questions (answers or reactions can be in English), understands what the general topic of the passage is, or knows how to scan or skim for information to be found in a paragraph, a page, or the columns of a newspaper.

Comprehension of reading passages can be tested with questions followed by true-false answer options, multiple-choice options, or written answers in Ilokano. Comprehension can also be checked by asking questions orally in Ilokano or English. Complete or partial translations also give the teacher an idea of whether the student completely understood the passage.

Finally, a type of testing procedure developed by Wilson Taylor in the early 1950's, called the CLOZE TEST PROCEDURE, can be used to determine to what extent the student has comprehended and retained information and can guess at probable phrase completions. Essentially, the cloze test consists of a reading passage in which certain words have been omitted on a regular and objective basis, e.g., every fifth or tenth word.

A variation to this technique is called the reading-input format where the test maker suggests two words for each blank, the correct response and a distractor. The distractor may be selected at random from the text in which case the two words may be of different parts of speech or it may be selected specifically by the test maker in which case it would probably be the same part of speech as the correct response.

Another variation is called the multiple-choice format where three or four possible answers are suggested for each blank. Besides being good tests of reading comprehension and communication, cloze tests are easy to prepare and quick to score. After the class studies a longer reading passage, the teacher can prepare a short resume omitting every fifth word. After the students take this cloze test, the teacher will know whether or not the majority of the class comprehended the sense of the passage and learned the vocabulary and grammatical structures. The teacher can decide whether to accept only exact responses as anticipated or to accept close synonyms. According to Valette, recent experimentation showed "a .97 correlation between scores obtained with acceptable-cloze and exact-cloze scoring and [concluded] that it is possible to substitute one for the other with little loss of information."[8]

Drawing by Mario Orbito

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[8] Ibid., p. 213.

THE SPEAKING SKILL

When most students are asked why they are taking the Ilokano language, the usual response given is, "I want to be able to speak Ilokano, to talk to my *Apong* or to talk to our elders in their native language." In other words, the students enter into the Ilokano language classroom with the idea that they will learn to speak the language. Of course, many, if not most, of them are not aware of the work involved in learning to speak any second language, and consequently they become discouraged after a while and give up far short of their goal of being able to speak Ilokano.

While this might be a common phenomenon in most language classes, it doesn't have to be if the teacher will evaluate the methods used to teach and reinforce the speaking skill. The following list of self-evaluative questions might help the teacher to think of those areas which need some updating and work as far as teaching the speaking skill is concerned:

1. What are the goals of my Ilokano language instruction?
2. If one of my goals is oral communication, how do I encourage the building of this skill?
3. Do I correct every utterance that my students make in trying free conversation to be sure that their grammar and pronunciation are "perfect"?
4. If I answered "yes" to #3, are my students eager to answer orally and speak in Ilokano in my classes?
5. Do I give my students vocabulary and expressions that they can relate to their present life, or is the Ilokano which I teach related to life a hundred or more years ago?
6. Do we spend more time in class talking ABOUT Ilokano or more time talking IN Ilokano?
7. Do I expect my students to be able to talk LIKE a native speaker or to be able to talk successfully TO a native speaker?

Of course, many of these questions are loaded! Most language teachers have a hard time tolerating incorrect grammar and pronunciation and therefore are quick to jump on an error as soon as it is made "so the student gets immediate correction and positive reinforcement." It may be a hard pill for some of us to swallow, but you cannot deny the fact that constant correction will cause all but the most intrepid, self-assured, or eager students to turn off, shut up, and sometimes drop out.

What Is Speech?

Many second-language teachers think of speech as the process of making correct and meaningful sounds in the language being taught. Chastain avers:

> On the other hand, most students think of speech as communicating their thoughts to someone else by means of language, in this case the second language. When the students cannot speak, by their definition, they begin to question the practicality of second-language study.[9]

If the students are learning to make sounds but not to communicate thoughts and ideas, the fault may lie in the teacher's being more concerned with the means of attaining goals rather than with the goals themselves. The teacher may also not have fully accepted the idea of oral communication in Ilokano as part of the model of language learning, preferring instead to concentrate on translation or reading in original sources.

Another reason that the students may not be learning to speak is that the teachers who feel insecure in their own ability to speak Ilokano may be neglecting oral or communicative activities beyond their own linguistic or psychological capabilities.

Some teachers face the real problem of classroom discipline and control since there may be students in the class who are not suited for the academic work involved in learning Ilokano and who are bored or lost. In an effort to keep these students "busy," the teacher concentrates on book work and writing instead of the very kind of work which might interest this type of student--oral communication activities and games.

Because of all these reasons, many students are not being given the valid opportunity to develop their oral communicative skills in a non-threatening environment. The teacher should come to the realization that the goal of learning to speak Ilokano is to be able to communicate orally with a native speaker of Ilokano. Therefore, the teacher's objective should be to develop the students' speaking ability to the point where they can concentrate on the message being transmitted rather than on the code used to transmit it.

Phases in Developing the Speaking Skill

This section can only give some ideas on how Ilokano can be taught as a spoken language using the materials which are available today and some suggestions on what the teacher might do to create suitable materials for teaching speaking.

When a dialogue, series of basic sentences, or a song or chant serves as the basis of a learning unit, the student should memorize the material so that it may be manipulated and transformed in further drills and exercises.

[9] Chastain, p. 333.

By means of pattern drills and adaptations of the dialogue, the student gains control of the structures memorized and learns to adapt the memorized materials to other situations.

Caution must be exercised to prevent the memorization of the dialogue from becoming the most important goal for the students or, as soon as it is learned, they will no longer be motivated to learn further. They must understand that the dialogue is a point of departure and that the elements of the dialogue will serve as the basis for structure drills and pattern practice. It is the adaptation of the dialogue situations which will enable the students to manipulate language in realistic situations.

In an article entitled "Study Hints for Language Students" printed in the *Modern Language Journal* of October 1952, and then reprinted in a handout prepared for special distribution to language teachers and students by the Houghton Mifflin Company, Boston, Massachusetts, William G. Moulton, Professor of Germanic Linguistics at Cornell University and Editorial Advisor to the Houghton Mifflin Company on German textbooks, gives helpful suggestions on how to learn to speak and to read a second language. He tells prospective learners, in summary:

1. You can't learn a language by "thinking" about it.
2. A language is a set of habits.
3. You've got to listen and imitate.
4. You've got to memorize.
5. Study out loud.
6. Divide the material into small units (for easier memorizing).
7. Divide your study time into small units.
8. Go from the easy to the hard.
9. Make full use of class hours.
10. Don't fall behind.

Examples of Performance-Oriented Activities

Very early in the class, teach the students the small phrases common to the everyday administration of the Ilokano language classroom. A sample sheet of expressions is provided in Appendix C. Once the students are familiar with the expressions, the teacher must use them often, if not exclusively. As much as can be communicated in Ilokano should be from the very start of the first level class.

Activities that involve the feelings and attitudes of the students may give them the satisfaction of expressing themselves in Ilokano from the beginning of the course. These activities include the routine question-answer exchanges involving names and states of health. These can be expanded, however, to include the physical movement of the students within the classroom to use these exchanges of amenities and inquiries to actually gain information from students who may not be known to others.

A sample game format for playing a bingo-type game using people is included at the end of this guide. Some students may be reluctant to perform in this type of game. They should not be nagged, but they should be told from the outset that they will be expected to take part since such learning activities will contribute to their learning more quickly to speak Ilokano.

The teacher may wish to bring small prizes, such as Ilokano language or culture oriented pictures, postcards, or printed matter, or even food to distribute to those who win in some kind of language game. Of course, this must be handled carefully, or the students may become conditioned to performing only for a prize.

An activity involving the use of a dialogue is very helpful in developing eye contact and more emotional involvement in what are too frequently boring and monotonous renderings of sterile "conversations." This technique involves giving each participant in the dialogue an index card with only one side of the dialogue. The second speaker must listen to the first to know when to come in with an answer or rejoinder. The students should be told that they may look at their cards once the conversation has started, but they must not read their line. They must look up at the person to whom they are speaking and say the line as naturally as possible. The innovative part of this technique comes in when the teacher and then the other students start to give roles to the two people in the dialogue to play. The second time around with the same dialogue the teacher might tell the two students: "This time, A, you are the big football hero in the school and B, you are the girl who has a mad crush on him"; or "This time, you are two people who can't stand one another and yet you are forced to express these social amenities because there are others around." The other students can be invited to suggest role situations and this will cause the rest of the class to be involved in the conversation between just two people. Soon, the mechanics of saying the words are not thought of anymore, and the total communicative skills of the dialogue participants are being used to get the message across--phrasing, intonation, body language and gestures, and many other more subtle aspects of communication.

Another method of eliciting free responses in a somewhat controlled or restricted environment is the asking of oral questions relating to both listening comprehension and reading passages which have been studied by the students. Questions requiring only *"wen"* or *"saan"* could be used initially to "warm up" the students and build up their confidence. However, the real heart of the exercise should be the use of the interrogative words to elicit meaningful answers. The teacher should not rely solely on this type of questioning, however much it makes the students talk, because it is still an artificial kind of situation. Everyone knows the answers to the fact questions so no real communication takes place.

The next step might be, therefore, to ask questions in the affective learning domain, i.e., questions about how the students feel about certain things in the passage or about how they would have done something differently or how they would have carried a portion or sub-plot of the story off to some other conclusion.

Chastain describes a technique called the Cummings device, which might prove useful to some Ilokano language teachers:

> The Cummings device is basically an utterance initiating some possible interchange accompanied by a list of potential rejoinders and followed by practice. It seems to be a very practical technique of meeting some of the qualifications for communication activities . . . . It is a practical technique which teachers may prepare over almost any structure or content as long as they have the creativity to put it into some meaningful exchange which can be answered by individuals in a variety of ways. The format may be used for speaking or writing activities.[10]

An example of the Cummings device in an Ilokano language exercise follows:

Basic utterances:

Ania ti inaramid ni Juan idi rabii?

Ania pay ti inaramidna?

Potential rejoinders:

Nagkanta.

Nagsala.

Nagsurat.

Nagbasa.

Nagbuya iti T.V.

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[10] Ibid., p. 350.

Students in European languages have always been given the opportunity to memorize and recite short passages from the great literary works of the countries studied. Students in Ilokano language classes could be encouraged to do the same thing with teacher-originated materials or poems or short stories and legends from the wealth of Ilokano literature available in books and Ilokano newspapers.

The most important goal in teaching the speaking skill is to have the students attain the ability to converse extemporaneously on subjects within their ken. In more advanced levels of the Ilokano language class, the teacher will want to go beyond the types of activities described above. The students should be given opportunities to progress in their speaking from answering questions in simple structure to using more complex structure, from short statements to longer speech of a few minutes duration, from short dialogues with the teacher or one another to more sustained conversations.

Chastain writes:

> ". . . the most difficult speech activity is the action, reaction, and interaction of a sustained conversation . . . . Asking and answering questions is much more closely related to real-life language activity than drills or grammar exercises and, as such, is normally much more interesting to the students . . . . as they practice true communication, their speed and ease of response will increase."[11]

In order to reach the goal of sustained extemporaneous or prepared speech and conversation, the teacher may wish to have the students give oral summaries of their readings or the dialogues performed in class. This should be started early in level one where the class as a whole may be asked to do the summarizing. The idea of the summary, whether done chorally or individually, is to get all the facts and keep them in the proper order.

Carefully selected tapes of native speakers telling short anecdotes or stories can be of tremendous help in encouraging students to speak. After repeated listening and discussion in class to assure that the material is understood, students can then re-tell the story in their own words but draw heavily on the native speaker's version. There are two advantages to this method: the students have already had implanted in their ears a ready supply of sentences with appropriate intonation patterns which they will almost automatically duplicate; and secondly, students love to imitate "real" Ilokano. Where the native speaker tells the story in the first person, the student re-teller has the additional exercise of performing the transformation to the third person. The tapes need only be two or three minutes long in the beginning, working up to longer selections of about ten minutes.

The next step beyond this is to have the students give oral reports or summaries of something of importance or interest to them. This should be started off with a question or series of questions or with a statement given by the teacher as a point of departure. Such statements as "Tell us about your family" or questions such as "Where do you work and what kind of job do you have?" or "What did you like about last Friday's football game?" all pertain to the students' lives and, if they have been given the vocabulary and structure beforehand along with the prerequisite competence drill practice, they should begin to be able to make the first steps toward meaningful communication in a monologue mode.

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[11] Ibid., p. 351.

Some teachers have suggested, when working with high school teenagers, selecting as topics of discussion the description of boyfriends or girlfriends including the build, features, nature and character of these close friends. Since the students have the knowledge available to them, i.e., they know what their friends look and act like, presuming that they have learned the appropriate vocabulary and structures, they should be able to participate more freely in the communicative activities in the classroom.

A higher step will be to ask the students their opinions or feelings about a reading. This is still somewhat guided, however. Once the teacher feels that enough vocabulary has been learned and stored away, the students should be asked these same questions about particular aspects of life around the students. These could include conditions in the class, the school, the community, the nation and the world or perhaps ideas about Filipino culture.

It will be frustrating in many cases because their thinking ability will outstrip their ability to express themselves in Ilokano. But, without such practice in going from thought to expression, perhaps with a little help from fellow students or the teacher, the students will never learn to really speak Ilokano, since language is essentially communication in which ideas, thoughts, and feelings are exchanged with other people.

One way around this problem is community learning. Up to eight students sit in a circle around a tape recorder (other students may make a larger circle of observers around the outside). The participants choose a subject that they care about and carry on a conversation, everyone taking a turn. The students say whatever they want, depending on the teacher to supply the Ilokano, which they then repeat into the recorder. The end result will be an eight to ten sentence conversation which says something the students wanted to say. Then the tape is replayed, with the teacher explaining briefly, if necessary, any new constructions used. Then all the students can learn this new material which they have developed themselves in response to their own particular need for expression.

Usually the teacher should try to keep culture discussions or discussions about the students' feelings concerning the class, school, family, etc., in Ilokano. However, if some profound cultural or psychological insight is about to show forth and the students cannot express it in Ilokano, by all means continue the discussion in English, since such cultural awareness and self-awareness are desired outcomes of the students' progress toward the attainment of Foundation Program Objectives II and VII.

In large classes, the problem of avoiding boredom, loss of attention and the wasting of other students' time when one student is speaking can be handled by using timed "buzz sessions" of 2 to 4 students on a very specific assignment with the teacher circulating around the classroom available to answer questions. The students should report back to the entire class in Ilokano concerning their assignments. Other productive ways of handling a large class involve the use of a language lab for some students while others are doing different work or else the splitting of the class into those doing oral work and those doing reading or writing activities. Sometimes the slower students who fall behind in group response situations and thereby hold up the other students can be taken aside while the rest of the class works on something else. These slower students can then be given more practice in round-robin type drills involving patterns or question/answer or statement/rejoinder items.

Content for conversation can be provided by handing out beforehand some cultural material in English to be prepared for discussion in Ilokano. The students will then have some knowledge to draw upon and they can look up certain vocabulary words to help them in their discussions.

Bringing something to class to "Show and Tell" may seem like a return to elementary school days to some students but it could be an effective way to get them to talk about something relevant to their lives. Teachers should think carefully about how to handle this with their students and then try it if feasible.

Finally the teacher should seriously consider the use of communication games and role playing in the classroom. Some teachers may not feel comfortable allowing their students to "play." But, if the focus is always kept on the language learning and using aspects of the game, then the students will probably be more motivated and interested in learning and using the language.

Simple games for vocabulary can include a type of tic-tac-toe where the student must identify a picture or translate a word or phrase in order to place an X or O in the desired area of the tic-tac-toe frame drawn on the board.

A physical movement game which is good for many socio-linguistic reasons is the dialogue or story reconstruction game, sometimes called the "Strip Story." In this game, which can be played with one team or as a timed competition between two teams, the students are each given a sentence on a piece of paper. They must all memorize the sentence without showing it to anyone else. After returning the papers to the teacher, the students are told to start reciting their sentences to one another in order to try to decide in which order they should be given. Generally some kind of leadership will generate within the group and each student will be told where in line he or she should stand so that when each person recites a line, the dialogue or story will be complete and in the right order and make sense. This game involves physical movement which interests students and makes use of the listening comprehension and speaking skills.

Teachers should be on the alert for other kinds of games which have proved successful in the language classrooms. Some language game books are available commercially. Talking and sharing with other language teachers within the teacher's school is a good means of getting ideas for games, activities, and visual materials which can be adapted to Ilokano language teaching. Another good source of professional information is the Hawai'i Association of Language Teachers (H.A.L.T.), whose mailing address is P.O. Box 955, Honolulu, Hawai'i, 96808.

Testing Speaking

Most teachers, usually because of very large class sizes, are not able to test their students' speaking ability as well or as often as they might want to. If, however, the teacher and students set communication through speaking as an important goal in the Ilokano language classroom, some measure or evaluation of the students' progress toward acquiring that goal will have to be made.

Speaking tests can be time consuming, invalid because of poor construction and/or scoring, and highly subjective; or else they can be well-planned, objective and validly scored. This will depend on how much time and effort the teacher puts into the testing program for speaking. Some tests can measure the students' competence, such as correct pronunciation, knowledge of vocabulary, and ability to manipulate grammatical patterns. Other tests can measure the performance skill of communicating one's thoughts, ideas, and feelings orally.

The teacher is again directed to Rebecca Valette's Modern Language Testing where forty-five pages of text cover this important area. In summary, the teacher can test for pronunciation, intonation, stress, liaison, vocabulary and grammar in competency-based speaking tests. Tests can include sections based on mimicry, memorization and recitation, simple answers, phrase completion, identifying pictures and reacting to flash cards (e.g., numbers), and reading aloud.

Vocabulary can be tested using realia, telling time, doing oral numerical computations, identifying pictures with stress on identification of nouns, adjectives, or verbs, describing photos or slides, giving synonyms and antonyms, reciting sentences like days of the week or months of the year, defining words in Ilokano, associating words, and giving oral translations.

Testing for communication ability may be a little more involved, and yet there are some aids to help the teacher plan for such testing. The teacher could develop personally or use commercially-prepared ideograms or pictures which the students can interpret orally. The student can be asked to look at several pictures which have been numbered or lettered and can then be asked to identify one of the pictures. A listener must be able to guess which one is being described solely through oral clues. Pointing is not permitted. Statements and rejoinders can test for communication. Role playing assigned parts in a conversation can offer freedom of expression within a structure which can be graded.

The student may be asked to take the part of an interviewer talking to a native speaker (teacher or native speaker drillmaster) who speaks only in Ilokano. The student has a list of questions to ask which can be posed only in Ilokano. The results of the interview are to be written up either in Ilokano (by more advanced students) or in English (for those who may be just beginning). Valette's book contains a rating scale with descriptions of how to grade a student taking this kind of test. Grading is based on fluency, quality of communication, amount of communication, and effort to communicate.

Students can be asked to record monologues or descriptions concerning pictures or readings or other oral topics selected by the teacher or pre-selected by the students. Impromptu role playing with both open and secret instructions can prove to be interesting and fun in practicing free expression and also in testing oral communication.

Live monologues, dialogues, and conversations with the teacher listening are good for testing speaking and oral communication skills. If the teacher can secure a native speaker drillmaster or someone from the community, the students can also be tested in a situation where they are to act as interpreters for someone who speaks only in Ilokano and who does not understand English. This, of course, should be done as an activity before it is ever used for testing.

Finally, Valette gives several pages of good advice and examples on how to grade all these types of oral communications tests at the end of her chapter on testing speaking.[12]

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[12] Valette, pp. 157-163.

THE WRITING SKILL

In some audio-lingual modes of language instruction, teachers may not want to introduce work in the writing skill until rather late. However, most Ilokano language teachers will probably be teaching a more eclectic method, drawing from audio-lingual, grammar-translation, and cognitive methods. When writing is introduced, it should be to reinforce the skills which have already been practiced. Writing out basic sentences and dialogues which have been memorized and manipulated orally in class can provide early easy and useful writing practice for the student.

Since there are no unusual letters or characters in Ilokano orthography, the student should not have difficulty with this aspect of the writing skill.

Writing helps to fix the students' grasp of vocabulary and grammar. It is one of the skills, along with reading, which usually are retained after speaking and listening comprehension have begun to erode away without practice.

Writing activities permit the teacher and students to deal with parts of words in isolation and in context that usually cannot be handled well in a speaking environment. Written exercises also enable the teacher to evaluate the progress being made by the students in concept acquisition.

Students seem to place more importance on work that has to be written and handed in than on exercises that are primarily oral and designed to show how much they have learned in the listening comprehension and speaking skills. This is probably a carry over from their other classes where they are not expected to focus on their oral skills. It is good, therefore, that the teacher continue to stress that the oral work plays a major role in permitting the student to achieve the course objectives of comprehending and speaking to native speakers in Ilokano.

Writing permits the students to acquire the vocabulary and structure presented in a lesson so that the teacher can move to the oral skills and thus use the available class time to its best advantage. At the competence level, listening and speaking develop the students' abilities in sound discrimination and auditory memory, pronunciation and intonation, while writing practice stresses sound-symbol association, vocabulary, spelling, and structural forms.

Since writing is a productive skill like speaking, it should be introduced after the receptive skills of listening comprehension and reading have been introduced and practiced in each lesson. By the end of the lesson or unit, the student should be able to express himself or herself orally and in writing concerning the topics introduced in the lesson. The writing assignments should center around some topic of interest to the students but not be so difficult as to necessitate their using structures which they have not yet practiced.

Sequence of Writing Exercises and Activities

Exercises involving writing must progress from competence levels to productive levels. Chastain sums up this progress:

> Before being introduced to writing, the students should be able to hear the sounds of the second language and to pronounce them aloud when they see them. They should have a corpus of vocabulary, and they should comprehend the grammatical structures with which they will be working as they are writing. In the writing sequence, writing consists of the completion of exercises that teach students to (1) write the sounds they can understand, pronounce, and read; (2) master the forms of the grammar being studied; and (3) proceed to activities in which they practice combining words and grammar to express themselves in writing. Many of the exercises and activities used in developing speaking abilities are also appropriate for developing writing abilities.[13]

The students should do some copying of previously learned oral material to insure that they can make the correct sound-symbol associations. This is not a very interesting activity and the students can become very bored quickly so the teacher should take care not to overuse this technique.

The teacher should move to dictation exercises in order to reinforce the association between symbol and sound. If dictation exercises are conducted properly, they will also impress upon the students the importance of building up their auditory memory. The teacher should dictate in short phrases but should not repeat them more than a total of three or four times. The students should be taught how to take dictation. This is a specialized skill which is hard even in one's native language so it must be taught. Don't take for granted that the students will know how to go about taking dictation.

The teacher should read the whole passage through once while the students just listen. The teacher should then reread the passage in short phrases at natural speed and with natural liaison, i.e., running together those words which would naturally be run together in normal native speech. The entire passage should then be reread one last time. Usually, pleas to reread certain phrases or words should not be heeded if the teacher has stressed to the students from the very first dictation that they must listen carefully. If such pleas are heeded once or twice, they will never cease and the dictation will degenerate into an oral spelling exercise.

Productive level exercises involve the students' using their personal mental processes to communicate in writing within the incomplete language system which they are developing. Of course, since these kinds of exercises reflect the individual student's own thinking and desires to communicate, the answers given by each student will probably be somewhat different.

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[13] Chastain, pp. 367-368.

The teacher can explain a certain situation in each item and ask the students to give an appropriate question or statement. The teacher can also prepare exercises in which the students complete sentences with their own ideas or feelings. This relates the exercise to their own lives and realms of experience. It also provides variety and gives the teacher and fellow students opportunities to get to know one another better.

Another form of productive exercise involves the answering of questions based on the content of listening comprehension or reading passages. These may vary in difficulty based on how well the student has understood the passage in question. Slightly more difficult are those exercises wherein the students are to answer personalized questions since these involve the transfer of knowledge and may include structures and vocabulary that do not come directly from the lesson or unit under study.

Other writing activities of similar difficulty level include making up questions to be asked to others in the class, writing one-sentence descriptions of pictures or events, and composing short dialogues.

After some experience with these types of writing exercises, the students should progress to the writing of paragraphs and short compositions. These can be in the form of summaries, semi-controlled writing, and finally uncontrolled free compositions. Many teachers spend much time correcting such compositions only to find that the students really don't pay too much attention to the corrected forms. An interesting study done in 1966 and cited by Chastain indicates that students required to write as much as they could without paying special attention to language forms tended to learn to write more and with fewer errors than students who carefully prepared compositions and then analytically reviewed their corrected errors. Individual teachers may wish to experiment in order to see if this hypothesis holds true in their own classes.

Testing Writing

Spelling tests using either isolated words or words illustrated within a context can be valuable testing for writing skills; but for the greatest reinforcement to the students, they should be corrected immediately, perhaps by having the students exchange papers. This can be done if the teacher establishes the proper rapport and learning environment within the classroom. Honesty and care in correcting errors should be stressed.

Fill-in-the-blank spot dictations and full dictations can be useful testing devices. Vocabulary can be tested using pictures (labelling items, answering short questions, and completion items), completing series like numbers and days of the week, synonyms and antonyms, Ilokano definitions, and sentence construction based on a given cue word in order to test if the meaning can be illustrated in context.

Written grammar tests measure the students' understanding of structure but do not measure the students' ability to use the written language as a medium of personal communication. Many types of written grammar tests are explained in Valette's Modern Language Testing, chapter eight.[14]

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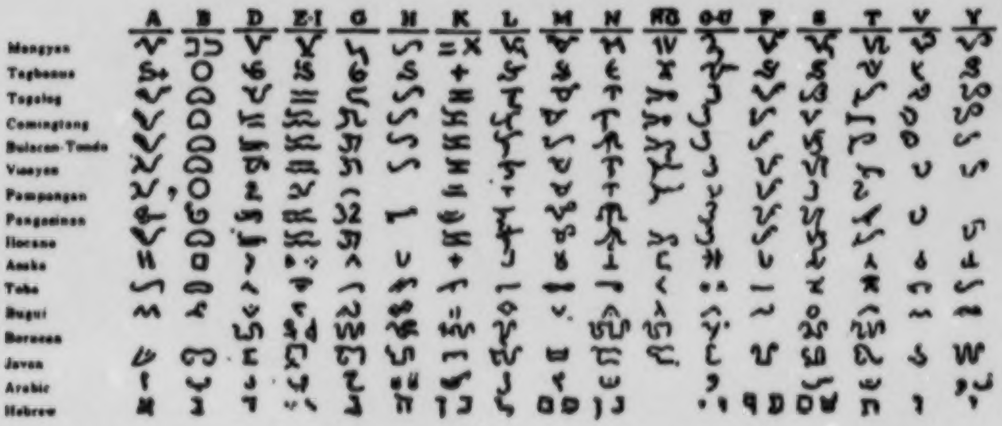
[14] Valette, pp. 217-260.

Finally, using written Ilokano as a means of personal expression or communication can be tested in different types of compositions. These move from controlled to directed to free compositions using visual and written cues.

At the advanced level, students can be tested through valid and reliable translation tests, first from Ilokano to English and then from English to Ilokano. Translations may be scored for accuracy or for literary expression.

The performance skill of writing is probably the least well-developed language skill learned in the language classroom; however, it is extremely valuable as a means of establishing competence and developing productive performance skills. It is also a skill which, however imperfectly learned in class, will probably outlast the listening comprehension and speaking skills when the learner has stopped practicing.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Pangasinan
Ilocano
Amba
Toba
Bugui
Borneo
Javan
Arabic
Hebrew

ALPHABETS USED IN THE PHILIPPINES AT THE COMING OF THE SPANIARDS NOTICE THEIR SIMILARITY

Courtesy of Ginn & Co.

CHAPTER 3

PHONOLOGY

The contrasting sound units in the language include (besides consonants and vowels) stress, length, pitch, and intonation. These units combine with one another to form larger, meaningful units: morphemes, words, and sentences.

1. Consonants

Ilokano has 16 consonants: b, d, g, h, k, l, m, n, ng, p, r, s, t, w, y, and a glottal stop (written -). All but one of these consonants can occur at the beginning, middle, or end of a word. The exception is the glottal stop, which is significant only in the middle of a word. A consonant is normally followed by a vowel. There are consonant clusters (a consonant sound followed by another consonant sound) in Ilokano, but these are restricted in their distribution. The table below shows the manner and point of articulation of each consonant sound.

Table 1

Consonants

		LABIAL	DENTAL	PALATAL	VELAR	GLOTTAL
STOPS	voiceless	p	t		k	ʔ
	voiced	b	d		g	
FRICATIVES	voiceless		s			h
NASALS	voiced	m	n		ng	
LATERAL	voiced		l			
FLAP	voiced		r			
SEMI-VOWELS	voiced	w		y		

p, t, k

Ilokano *p, t, k* correspond in pronunciation approximately, but only approximately, to English p, t, k. It is important to note that, unlike English, Ilokano *p, t, k* at the beginning of words are not aspirated, but are pronounced without an accompanying puff of air. Aspiration of these sounds makes them sound foreign to Ilokano speakers.

In word-final position, the air stream accompanying these sounds is normally not released. Ilokano *k* is pronounced with the tongue contacting the soft palate farther back than the English k.

Examples of *p, t, k* in initial, middle, and final positions are:

pitó	'seven'	*apóy*	'fire'	*atép*	'roof'
púnas	'wipe'	*lupóy*	'weakling'	*átap*	'wild'
pílay	'lame'	*rípas*	'thread'	*ayúp*	'animal'
tása	'cup'	*atép*	'roof'	*bunót*	'coconut husk'
taróng	'eggplant'	*utóng*	'beans'	*abót*	'hole'
tímek	'voice'	*kutón*	'ant'	*lúpot*	'cloth, clothes'
kíday	'eyebrow'	*búkot*	'back'	*tukák*	'frog'
kulót	'curly'	*síko*	'elbow'	*tápok*	'dust'
kasár	'wedding'	*sáka*	'foot'	*árak*	'alcoholic drink'

The Glottal Stop

The use of glottal stop may give some difficulty to English speakers learning Ilokano. Although this sound occurs often in English speech, it is not a significant sound for speakers of Standard English, except, perhaps, in such exclamations as Uh-uh 'no' and Oh-oh 'here comes trouble!

A glottal stop automatically occurs before all Ilokano words beginning with a vowel and between two adjacent vowels. Note the following examples, with phonetic transcription added in square brackets (glottal stop represented by ʔ):

áso	'dog'	[ʔa:so]	*uúng*	'mushrooms'	[uʔung]
úleg	'snake'	[ʔu:leg]	*báak*	'old, stale'	[baʔak]
íma	'hand'	[ʔi:ma]	*baín*	'shame'	[baʔin]
úlo	'head'	[ʔu:lo]	*láud*	'west'	[laʔud]

In the positions where this consonant occurs automatically, it will not be marked, but where it is significant, it will be represented in ordinary writing by the symbol - . The glottal stop does not occur in word-final position in Ilokano, but its presence or absence in the middle of a word makes a difference--compare the following meaning:

tayák	'my bet'	*tay-ák*	'wide open space'
pirák	'silver'	**pir-ák*	'smash'
talló	'three'	*tal-ó*	'raise'
bagá	'tell'	*bag-á*	'how nice, how good!'
bangár	'tree species'	*bang-ár*	'to alleviate'

(*Words marked with an asterisk are restricted to certain dialects only.)

The glottal stop does not occur between the vowels *ia*, *io*, and *oi* because in Ilokano these vowel combinations are diphthongs. (See Diphthongs).

ng

The velar nasal sound *ng* occurs in the initial, middle, and final positions in Ilokano words. It is similar to the ng sound of English hang:

ngípen	'tooth, teeth'	*bánga*	'pot'	*sábong*	'flower'
ngudó	'terminus, end'	*súngo*	'snout'	*rabóng*	'bamboo shoot'
ngangá	'open, ajar'	*ángin*	'wind'	*ubíng*	'child'

Because ng occurs only in middle and final position in English words (e.g., singing, and king), many English speakers will find it difficult to achieve the correct pronunciation of Ilokano words beginning with *ng*.

l

Ilokano *l* and English l differ in the following way. Ilokano *l* is produced with the tongue flat from the tip to the center, whereas English l is produced with the tongue tip only. For Ilokano *l* the tongue tip contacts the palate just behind the teeth; for English l the contact is a little further back.

laláki	'male'	*aláw*	'save'	*básol*	'sin'
láyag	'sail'	*bála*	'bullet'	*asúl*	'blue'
lidém	'unclear'	*bóla*	'ball'	*kulkúl*	'tangle'

r

Ilocano *r* is produced with the tongue tapping the gum ridge quickly. It is very different from English r, which is normally retroflexed, i.e., the tongue is curled back into the area of the soft palate, just grazing the roof of the mouth. Ilocano *r* is more similar to the American English pronunciation of tt in Betty, better, letter, etc., or to English d, than to English r.

rídaw	'door'	*puráw*	'white'	*árbor*	'tree'
rípas	'thread'	*páris*	'same, pair'	*rupir*	'insist'
rúting	'twig'	*pirák*	'silver'	*bákir*	'forest'

f

The fricative *f* has a peculiar status in Ilokano. It occurs only in words borrowed from Spanish and is replaced by most speakers with *p*. For example, *Filipino* is sometimes *Pilipino*, *kafe* at times becomes *kape*, *fiesta* or *piesta*, and *feria* invariably becomes *peria*. (In the same way, many Ilokanos find it difficult to pronounce the f sound in English, using p instead; it is not uncommon to hear *pree fress* or *pree press* for free press, *pork* for fork or vice versa.)

b, d, g, m, n, s

All these consonant sounds are fairly similar to the corresponding sounds in English. However, Ilokano *t, d, n, s* are dental (i.e., are pronounced with the tip of the tongue against the back of the upper teeth), whereas their English counterparts are alveolar (pronounced with the tip of the tongue behind the upper gum ridge).

w and y

Ilokano *w* and *y*, like English w and y, are semi-vowels (i.e., vowel-like sounds that function as consonants). They are variably represented by the letters *u* and *i*, as in *dua* 'two' and *biag* 'life'. *w* and *y* are treated more fully in the section on Diphthongs.

Long Consonants

There is a significant difference between short and long (or double) consonants. With the exception of *h*, all the consonants may occur short or long. Long consonants are produced by holding the release of consonant sound and delaying the transition to the following vowel sound. Length is represented by doubling the consonant symbol. Long consonants occur in the middle position in a word.

síba	'wild animal'	*síbba*	'thrown into flames'
idá	'they, them'	*ídda*	'bed, of lying down'
úgot	'excessive flow, as of blood'	*úggot*	'shoots, bud'
síko	'elbow'	*síkko*	'corner, turn'
bála	'bullet'	*bálla*	'crazy'
ámo	'master'	*ámmo*	'know, knowledge'
inák	'my mother'	*innák*	'I'll go'
sípit	'tongs'	*síppit*	'beak, to peck (of birds)'
káro	'excessive'	*kárro*	'car, carriage'
itá	'now'	*ítta*	'unhusked rice grain'
káwit	'hook'	*káwwet*	'tendril, cockspur'
páyat	'step on'	*páyyat*	'lazy, slow'
		ungngó	'kiss'

2. Consonant Clusters

A consonant cluster consists of two or more different consonants occurring in sequence. Almost all consonant clusters in Ilokano are found in borrowed words.

In initial clusters, only *s*, *l*, *r*, *w*, *y* can occur as the second consonant. The following examples illustrate the range of initial consonant clusters in Ilokano:

	l	r	w	y	
p	pláto	principé	pwérto	piano	[pyáno]
t		trák	twálya	tian	[tyán]
k	kláse	krús	kwárto	kiosko	[kyósko]
b	blúsa	brúha	bwáya	biuda	[byúda]
d		drám	duá [dwá]	Dios	[dyós]
g	glória	grádo	gwántes		
s			swéldo	siete	[syéte]
m			muébles		
n			nuéstra		

If the second consonant is *s*, only *t* can occur as the first consonant:

tsá	'tea'	*tsísmis*	'gossip'
tsíp	'chief'	*tsuríso*	'sausage'
tsinélas	'slippers'		

There are a few syllable or final clusters in Ilokano:

-ks, e.g., *ékstra* 'extra' or *bíks* 'Vick's'

-ns, e.g., *instruménto* 'instrument' or *léns* 'lens'

-rs, e.g., *kúrso* 'course' or *nárses* 'nurses'

3. Vowels

Ilokano has two different vowel systems: one has five vowels and the other only three. As noted below, some speakers use only the three-vowel system, while other speakers use the five-vowel system in some contexts and the three-vowel system in other contexts.

Table 2 shows the five-vowel system, with vowel sounds arranged according to the approximate advancement and height assumed by the highest point of the tongue, together with the rounding or non-rounding of the lips in the production of the sounds.

Table 2

Five-Vowel System

	Front Unrounded	Central Unrounded	Back Rounded
High	i		u
Mid	e		o
Low		a	

The five-vowel system has developed from an earlier three-vowel system: *a, i, u*. The addition of *e* and *o* may have been brought about by the borrowing of Spanish words. Some examples of pairs of words showing the *i/e* and *u/o* contrasts follow:

i		*e*	
sípit	'tongs'	*sípet*	'cockroach'
káwit	'hook'	*káwwet*	'cockspur, tendril'
bílin	'advice, message'	*Belén*	'person's name'
kípit	'two-cornered soldier's cap'	*kípet*	'tight fitting'

u		*o*	
púso	'heart'	*póso*	'pump well'
lubó	'mud'	*lóbo*	'helium balloon'

While there is no doubt that certain Ilokanos, chiefly those with advanced formal education, sometimes distinguish all five vowels, many (perhaps most) speakers normally do not make the distinction between *i* and *e* or between *u* and *o*.

Table 3

Three-Vowel System

	Front Unrounded	Central Unrounded	Back Rounded
High	i		u
Mid			
Low		a	

The circles indicate the range of phonetic variation. The vowel *o* varies freely with *u* in all positions. However, *u* tends to be lowered in word- or syllable-final position. Note the following:

báboy	(pronounced [baboy] or [bábuy])	'pig'
bulóng	(pronounced [bulung] or [bulóng])	'leaf'
áso	(pronounced [áso] or [ásu])	'dog'
sapátos	(pronounced [sapátos] or [sapátus])	'shoes'

Ilokano *i* also varies freely with *e* as in:

lédda	([lédda] or [lídda])	'reed'
bennát	([bennát] or [binnát])	'stretch'
Béloy	([béloy] or [bíloy])	'short for Isabelo'

One feature of dialectal variation in Ilokano is pronunciation of the vowel sounds. For example, Ilokanos from Vigan, Ilocos Sur, generally pronounce words with the vowel *e* in a much lower position and with more spread lips than other Ilokano speakers.

4. Diphthongs

A diphthong is a combination of a simple vowel and a semi-vowel.[1] All the possible rising and falling diphthongs are found in Ilokano. The rising diphthongs (where the semi-vowel follows a vowel), with examples in all positions, are given below:

ay

ayát	'love'	*payák*	'wings'	*baláy*	'house'
aywán	'charge, protégé'	*báyat*	'while'	*wásay*	'ax'
áyos	'flow, order'	*kawáyan*	'bamboo'	*karáy*	'rake'

aw

awán	'none'	*táwa*	'window'	*ta-áw*	'ocean'
awít	'burden'	*káwar*	'chain'	*tarnáw*	'clarity'
áwis	'invite'	*naláwa*	'wide, loose'	*babaláw*	'blame'

uy or oy

uyáw	'despise'	*púyat*	'lack of sleep'	*apóy*	'fire'
úyas	'slither'	*búya*	'scene'	*báboy*	'pig'
óy!	'Hoy!'	*laú-ya*	'stew'	*langóy*	'swim'

---

[1] Ernesto Constantino. Ilokano Reference Grammar (Honolulu: University of Hawaii Press, 1971), pp. 5-6.

ey

The diphthong *ey* occurs in borrowed words, and occurs mostly between consonants. Note the following examples:

béynte	'twenty'	(sometimes pronounced [bi:nti])
Léyte	'place name'	(sometimes pronounced [Li:te])
kéyk	'cake'	(sometimes pronounced [ki:k])

iw

íwas	'deflect, avoid'	*bíwag*	'askew'
íliw	'homesickness'	*iwálin*	'push aside'
liw-liwá	'comfort'	*báliw*	'change'
íwa	'cut, slice'	**kiwíkiw*	'wag'
sagawísiw	'whistle'	(*Dialectal)	

For all Ilokano diphthongs except *iw*, there are closely corresponding sounds in English. *iw* is difficult for English speakers to pronounce. Phonetically, it is [iw] in the final syllable of a word and [i.w], with long i, in all other positions. The stress is always on the *i*, while the *w* is always a short, unstressed, non-syllabic glide [w], never a full vowel [u]. English speakers tend to pronounce Ilokano final *íw* as if it were [yú:] or [iyú:], wrongly stressing and lengthening the *w*. For example, *kissíw* 'epilepsy' is pronounced as if it were kiss you or kissy you (i.e., as [kísyú:] or [kísiyú:]) instead of the correct [kissíw].

English speakers must be careful to keep the *w* element short and unstressed, just as they are able to do when pronouncing w at the beginning of a word such as sea-weed (not see-you-eed).

The Falling Diphthongs

The falling diphthongs (where a semi-vowel precedes a vowel) are sequences consisting of *y* or *w* followed by a lower vowel (*e*, *o*, *a*). All possible falling diphthongs except *wo* are found in Ilokano.

wa

wáig	'stream'	*káwar*	'chain'
láwa	'wide, loose'	*wásay*	'ax'
báwang	'garlic'	*íwa*	'slice'
wáras	'distribute'	*kíwar*	'stir'

In writing certain words, *wa* is spelled *ua* as in *luá* 'tears', *buá* 'betel nut', or *duá* 'two'.

ya

ya is written *ia* in some words. especially when the diphthong occurs between two consonants:

yáman	'thanks'	*bwáya*	'crocodile'

crocodile!
Bwáya!

yánta	'whereas'	*párya*	'bitter melon'
yáya	'nanny'	*twálya*	'towel'
biág	'life'	*piás*	'kind of sour fruit, usually for fish seasoning'
takkiág	'arms'		

yo

yó is written *iu* or *io* between consonants in certain words:

yó	'shark'	*angóyob*	'pipe blower'
bágyo	'storm'	*yóyo*	'yoyo'
salúyot	'vegetable sp.'	*káyo*	'tree'
Yúlo	'family name'	*kúyog*	'accompany'
selyó	'stamp'	*siudád*	'city'
kansión	'song'		

5. Stress and Vowel Length

A syllable in Ilokano is either stressed (marked ´) or unstressed (unmarked). Normally, the stress is on the second-to-the-last syllable, though there are certain words that are stressed on the last syllable.

In stressed syllables, except for the final ones, the stressed vowel is longer than the same vowel in unstressed position.

lángit	[lá:ngit]	'heaven'
napíntas	[napí:ntas]	'beautiful, pretty, nice'
agar-arámid	[agar-ará:mid]	'doing'
trabáho	[trabá:ho]	'work, job'
nagtrabáho	[nagtrabá:ho]	'worked'

Stress placement makes a difference to meaning in Ilokano, as shown by the following:

káyo	'tree, wood'	*kayó*	'you (pl.)'
bása	'read'	*basá*	'wet'
lóbo/lúbo	'helium balloon'	*lubó*	'mud'
rása	'race, ethnic origin'	*rasá*	'crab, species'
páko	'pound, use'	*pakó*	'fern'
síka	'dysentery'	*siká*	'you'
píto	'whistle'	*pitó*	'seven'
pátay	'put on top'	*patáy*	'dead'
túdo	'rain'	*tudó*	'to point'
dálan	'path, road'	*dalán*	'something stuck in the throat'
sáka	'foot'	*saká*	'redeem'

6. Pitch and Intonation

Ilokano questions are uttered very much like the English yes-or-no and echo questions. In the Ilokano question, the pitch of the voice rises sharply during the final syllable, and then the syllable is cut off abruptly. For example:

Papanam no bigat?	'Where are you going tomorrow?
Ania ti kayat mo?	'What do you want?'
Ania ti nagan mo?	'What's your name?'

In requests, the intonation stays at one basic pitch level with a slight rise on the last word. The request particle *man* is stressed in the following examples:

Umay ka man ditoy.	'Please come here.'
Makiluganak man kadakayo.	'May I have a ride with you?'

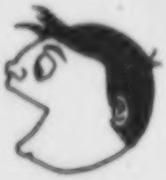
In declarative sentences, the intonation stays at one basic pitch level with slight rises over stressed syllables:

Mapanak idiay Leeward no bigat no saan nga agtudo.
'I'll go to Leeward tomorrow if it doesn't rain.'

Agkandidato kano a para mayor.
'I heard he will be running for the mayor's office.'

Commands have the same intonation and pitch level as the declarative sentences.

Umay ka ditoy!	'Come here!'
Isurat mo daytoy!	'Write this!'



7. Summary of Potential Difficulties

A. Sounds that are significant in Ilokano but not in English:

1. Glottal stop (see section on glottal stop)
2. Long consonants (see section on double consonants)

B. Ilokano sounds that have approximate equivalents in English but are difficult for English speakers to pronounce correctly in some positions:

1. *ng* at the beginning of a word
2. *iw* at the end of a word
3. Pure vowel *o*. (English speakers tend to pronounce the Ilokano [o] as a diphthong [ow].)

TEACHING STRATEGIES FOR PHONOLOGY

Learning to speak a language is a two-fold process. A learner of Ilokano who wants to communicate well must learn not only to pronounce but also to hear the language well. One must learn the correct rhythm and intonation as well as the pronunciation of individual words because these too are important conveying meaning and making one's talk "listenable-to."

To reinforce the correct hearing and speaking of particular sounds, and sound patterns, have the students do sound drills with meaningful utterances. This may be achieved through drills using minimal pairs (words and sentences), role playing of short dialogues and memorization of rhymes and songs illustrating the sounds that need to be learned.

To avoid monotony, use varied exercises like sayings and proverbs, games, choral recitations and audio-visual aids, whenever feasible.

In planning the pronunciation and vocabulary exercises for the day's lesson, choose items that would best correlate with the grammatical structure being taken up. Vocabulary items must be chosen carefully so that those that are used frequently are taught on the production level and those which are not so frequently used are taught on the recognition level.

Don't make the presentation piece too long. Save space and time, and most of all, keep students interested. Integrate pronunciation and vocabulary into the grammar lesson. Try to include in the lesson components allowing practice of each of the skills of listening, speaking, reading and writing. The amount of time spent on each language skill is relative. Pronunciation usually starts the aural or oral drill on the items for the day and that takes care of the listening and speaking phases. In lessons where pronunciation, vocabulary and structure are integrated, the traditional division of pronunciation, vocabulary and structure is eliminated.

However, if correct pronunciation is the main objective of the lesson, these suggestions may help:

(1) Make a comparison of the sound system of Ilokano and the native language (English, Tagalog, Hawaiian, Samoan, etc.) of your students.

(2) Pick out the Ilokano sounds not found in the students' first language(s) or which are not distributed in the same way (i.e., not found in all possible positions--at the beginning, the middle, or end of words). These are the potentially difficult sounds.

For example, the glottal stop /ʔ/ is not significant in English. Therefore, the English-speaking Ilokano will have to learn to hear and say the difference between *sabong* 'flower' and *sab-ong* 'dowry'. An English student of Ilokano will have to learn to hear and say the /ng/ sound at the beginning of a word, like *ngipen* 'tooth, teeth' and the final /iw/ in *mailiw* 'homesick'.

(3) Make a list of difficult native sounds and select or produce suitable drill materials to overcome these difficulties.

(4) Present and practice one critical sound at a time contrasted with a familiar sound. Have the students practice the sounds in words, phrases, and sentences.

(5) Since good pronunciation is developed primarily through imitation, be sure your model is right. If you don't trust your pronunciation, ask a native speaker to tape your exercises for you.

(6) In teaching minimal pairs, start from a familiar sound and proceed to the difficult sound. The following procedure is suggested:

(a) Have the students listen to the model.

(b) Help students learn to hear the distinctive sound differences.

(c) Have them repeat after the model.

(d) Have them produce the sound.

(e) Have them produce the sounds in sentences and longer utterances.

(7) Present sentences using the natural stream of speech; do not slow down in an unnatural manner. If necessary, break down long sentences into meaningful units, starting from the end of the sentence. For example:

Ania nga aldaw kano ti isasangpet da Victor?

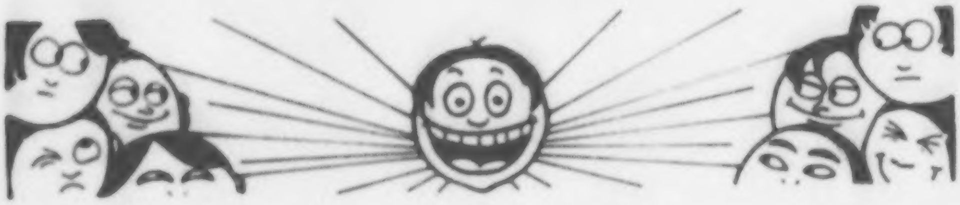
da Victor?

ti isasangpet da Victor?

aldaw kano ti isasangpet da Victor?

Ania nga aldaw kano?

Ania nga aldaw kano ti isasangpet da Victor?



SAMPLE PRONUNCIATION EXERCISES

Expected outcomes:

Ability to differentiate the sounds *l*, *n*, *d*, *t*.

Ability to hear stress in Ilokano.

Ability to pronounce the vowel sounds.

Ability to hear and produce the long consonant sounds in Ilokano.

Ability to hear and produce the glottal stop.

Ability to pronounce Ilokano sentences with the correct rhythm and intonation.

Listening:

(1) Listening to individual sounds

(a) Have the students listen to the first sounds of the words you will pronounce. Have them indicate whether they all begin with the same sound by raising a finger, and raising two fingers if the sounds are different.

Nina, Lina, Nina
nanang, lanang, lanang
Tina, Nina, Tina
Dina, Tina, Dina
Nina, Nina, Nina

(b) Have them listen to the words again. Then have them identify the sound that is different.

(2) Listening to differences in stress

(a) Have the students listen to you pronounce words stressed on the first syllable. Have them listen to the words stressed on the second syllable.

túdo	'rain'	*tudó*	'pointing'
sáka	'foot'	*saká*	'redeem'
káli	'dig'	*kalí*	'hawk'
búnot	'pull gently'	*bunót*	'coconut husk'

(b) Pronounce the words again and have the students indicate somehow, whether the stress is on the first syllable or on the second syllable.

(c) Have the students listen and say the words after you.

(d) Show an illustration of the words you are pronouncing.

agtudtúdo	'raining'	*agtudtudó*	'pointing'
búnot	'something pulled out gently'	*bunót*	'coconut husk'
káli	'dig'	*kalí*	'hawk'
píto	'whistle'	*pitó*	'seven'

(e) Show the picture and have the students identify it.

Production:

(1) Have the students listen to you pronounce words with unrounded vowel sounds. Have them repeat after you.

páto
pitó
púso
báso
áso
bíso
káso
kanó
kílo
táko
waló
manó

(2) Have the students listen and repeat the following sentences after you. (More practice on vowel sounds, in natural contexts.)

Mano ti kayat mo?

Sao ka la nga sao.

Saan nga agpayso!

Diak kayat ti bu-ong ti ulo.

Adu ti tao ditoy bario, Apo.

(3) Have your students listen to you say the following rhymes. Have the students repeat the lines before you ask them to memorize. (For glottal stop and vowel sounds.)

Bay-am dagiti tattao
A mangted iti buong ti ulo.

Nakas-ang ti pannaka-awat ti tao
No ti bagi na ti inna ital-o.

Di unay patien ti tao
No sao nga sao
Nangnangruna no saan nga umummo!

(4) Practicing long consonants and vowels

(a) Have the students listen to the words with the short consonant sounds. Say the words with the long consonants. Pronounce the words again and have them indicate whether what they hear is a long or short consonant.

búlo	'bamboo sp.'	*búllo*	'sprain'
bála	'bullet'	*bálla*	'crazy, clown'
ála	'take, get'	*álla*	'nomad, word of warning'
labá	'wash clothes'	*lábba*	'bamboo basket'

(b) Have them repeat the words after you pronounce them.

(c) Have them listen to the following phrases. Ask them to repeat the phrases after you.

Nabullo ti saka ni Domingo.
'Domingo has a sprained foot.'

Alla ka la nga alla.
'You're always roaming around.'

Ikabil mo dita labba, no malpas ka nga aglaba.
'Put them in the basket after washing them.'

Teaching pronunciation through a dialogue:

(1) Have the students listen to and repeat the following dialogue line by line.

(2) Ask questions to check comprehension.

(3) Have a group take role A and another group take role B.

(4) Exchange roles.

(5) Call on pairs to do the dialogue.

	Idiay Korridor	In the Corridor
	(A meets B and the following takes place.)	
A.	*Oy, apay na-anano ka?*	'Hey, what happened to you?'
B.	*Nabullo ak idi sangaaldaw.*	'I sprained my foot the other day.'
A.	*Apay aya?*	'Why?' (Whatever happened?)
B.	*Nagay-ayam ak ti football... ket nabullo toy sakak.*	'I played football...and I sprained my foot.'
A.	*Nasikkarod ka?*	'Were you tripped?'
B.	*Saan, naidaleb ak.*	'No, I fell.'
A.	*Ala aluadam ngarud.*	'Take care.'
B.	*Kasta met laeng.*	'O.K.'

CHAPTER 4

SCOPE AND SEQUENCE OF THE SECONDARY SCHOOLS ILOKANO PROGRAM

The Scope and Sequence Charts attempt to describe the development of the four basic skills (listening, speaking, reading, writing) in a sequential order from simple to complex. Not only are the items under each skill listed in sequence of study, but the skills themselves are listed in sequence of development.

Flexibility is necessary in categorizing the steps of development into levels of study. One reason is that the individual steps may very often overlap. For example, Step 7 of Listening Skills Development, Level I, could possibly be included in Level II as well. That is to say, the inclusion of a particular step in one level does not necessarily imply that it cannot be included in the following level. Similarly, the basic skills themselves may overlap. Speaking does not develop only after listening is completed. They are developed simultaneously.

Another reason for adaptability in categorizing the steps is that, in some instances, individual steps may be interchanged. Step 17 in Speaking Skills Development, for example, may be reversed with Step 18 without much difficulty. Whatever the case may be, one can correctly assume that getting from Step 1 to Step 24 of Speaking Skills Development does, indeed, necessitate the accomplishment of all intermediate steps.

Pervading the development of each and all skills is that development and expansion of an active as well as passive vocabulary without which a student would be left with only patterns, tenses, or modes which are very limited resources and inadequate for the real use of the language.

Sebastian Elcano Circumnavigated the World in the Ship "Victoria" Which Should Have Been Kept for Posterity.

SCOPE AND SEQUENCE CHARTS

LISTENING SKILLS DEVELOPMENT

STEP

LEVEL I

1. Discrimination of simple vowels/consonants
2. Discrimination of base or root words
3. Comprehension of individual words
4. Recognition and comprehension of simple patterns
5. Recognition and comprehension of declarative and interrogative phrases
6. Recognition and discrimination of intonation patterns
7. Discrimination of vowel clusters, liaison, long and short consonants
8. Recognition and comprehension of the ligature *nga/a*
9. Recognition and comprehension of the verb-forming affixes
10. Comprehension of simple dialogues
11. Recognition and comprehension of the pronouns (*siak* and *ko* sets)

LEVEL II

12. Recognition and comprehension of negative phrases in past and non-past
13. Recognition and comprehension of negative phrases containing pronoun and non-pronoun subjects
14. Recognition and comprehension of sentences in the five focus affixes (actor, goal, instrument, beneficiary and location)
15. Recognition and comprehension of the oblique pronouns
16. Recognition and comprehension of the double pronouns
17. Recognition and comprehension of verbal non-verbal sentences
18. Recognition and comprehension of nominal sentences
19. Recognition and comprehension of definite and indefinite sentences
20. Comprehension of more difficult dialogues, narratives, songs and poems
21. Reinforcement of sentences in the five focus affixes

LISTENING SKILLS DEVELOPMENT (cont'd)

22. Reinforcement of all of above

23. Reinforcement of discrimination of word order patterns

24. Comprehension of standard Ilokano spoken at normal speed

SPEAKING SKILLS DEVELOPMENT

STEP LEVEL I

1. Production of simple vowels, diphthongs and falling diphthongs
2. Repetition and usage of simple meaningful sentences
3. Repetition and usage of simple patterns
4. Repetition and usage of verbal aspects--present progressive, completed/incompleted action and positive/negative imperatives
5. Repetition and usage of correct intonation in declarative, interrogative and imperative phrases
6. Production of affirmative phrases
7. Repetition of simple dialogues
8. Recitation/singing of simple songs, poems and prose passages
9. Production of negative phrases in past and non-past containing pronoun and non-pronoun subjects
10. Proper production of vowel and consonant clusters, long consonants, liaison, glottal stops and natural breath groups in speaking and reading aloud
11. Proper production of the ligature *nga/a*
12. Introduction of the pronouns (*siak* and *ko* sets)

LEVEL II

13. Reinforcement of repetition and usage of word and phrase patterns
14. Reinforcement of usage of proper intonation patterns
15. Usage of the ligature *nga/a*
16. Usage of focus affixes (actor, goal, instrument, beneficiary and location)
17. Usage of the oblique pronouns
18. Usage of the double pronouns
19. Production of nominal sentences
20. Usage of verbal and non-verbal sentences
21. Usage of definite and indefinite sentences

SPEAKING SKILLS DEVELOPMENT (cont'd)

22. Recitation of more difficult dialogues, narratives and poems

23. Usage of all of the above

24. Speaking standard Ilokano at normal speed

READING SKILLS DEVELOPMENT

STEP

LEVEL I

1. Association of vowel/consonant sounds with written symbols
2. Recognition of base or root words
3. Recognition of spoken word corresponding to written word
4. Recognition and comprehension of basic vocabulary words found in isolation and within contexts studied aurally-orally in class
5. Recognition and comprehension of basic verbal and non-verbal phrase patterns
6. Recognition and comprehension of verbal aspects
7. Comprehension of simple dialogues, passages, and poems in printed form
8. Recognition and comprehension of the pronouns (*siak* and *ko* sets)
9. Introduction of reading aloud with proper pronunciation of vowel clusters, liaison, glottal stops and long consonants
10. Recognition of common interrogative words
11. Recognition and comprehension of the ligature *nga/a*
12. Recognition of positive and negative imperatives
13. Recognition and comprehension of the verb-forming affixes
14. Recognition and comprehension of word order patterns
15. Recognition and comprehension of negative phrases in past and non-past

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LEVEL II

16. Recognition and comprehension of negative phrases containing pronoun and non-pronoun subjects
17. Recognition and comprehension of the double pronouns
18. Recognition and comprehension of focus affixes (actor, goal, instrument, beneficiary and location)
19. Recognition and comprehension of verbal and non-verbal sentences
20. Recognition and comprehension of nominal sentences
21. Recognition and comprehension of definite and indefinite sentences

READING SKILLS DEVELOPMENT (cont'd)

22. Comprehension of prepared, culturally-based material written in Ilokano

23. Comprehension of more difficult dialogues, narratives, songs and poems

24. Reading of more complex dialogues, narratives, songs, poems and other materials with the proper pronunciation and intonation

25. Reinforcement of all of above

26. Recognition and comprehension of all word order patterns

27. Reinforcement of the focus affixes

28. Recognition and comprehension of material written in standard Ilokano at student's level of competence

Plantation life

Hawaii State Archives

WRITING SKILLS DEVELOPMENT

STEP

LEVEL I

1. Association of vowel consonant sounds with written symbols
2. Recognition and proper use of punctuation of base or root words
3. Transcription of spoken word to written word through dictation
4. Usage of basic verbal and non-verbal patterns to form meaningful phrases
5. Awareness of word order within phrases and sentences
6. Usage of all verbal aspects to form meaningful sentences
7. Usage of the ligature *nga/a*
8. Usage of the verb-forming affixes
9. Usage of the pronouns (*siak* and *ko* sets)
10. Writing of simple dialogues and paragraphs
11. Recognition and transcription of vowel clusters, liaison, glottal stops and long consonants

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LEVEL II

12. Transcription of affirmative to negative sentences with pronoun and non-pronoun subjects
13. Usage of proper word order patterns in verbal and non-verbal sentences
14. Usage of the focus affixes (actor, goal, instrument, beneficiary, and location)
15. Proper usage of the oblique pronouns
16. Proper usage of the double pronouns
17. Proper usage of nominal sentences
18. Proper usage of definite and indefinite sentences
19. Transcription of dictations of more difficult words, sentences and paragraphs
20. Writing of more difficult exercises using all of above
21. Writing answers to questions based on culturally-oriented material in Ilokano

WRITING SKILLS DEVELOPMENT (cont'd)

22. Writing of short dialogues and paragraphs

23. Reinforcement of sound to symbol correspondence

24. Reinforcement of focus affixes

25. Reinforcement of writing answers to questions and writing questions which fit given answers

26. Transcriptions of dictations of more difficult sentences and narratives

27. Writing of short compositions on specified topics within the student's experience and interests

28. Writing paraphrases of dialogues and short stories

29. Writing of more complex compositions and dialogues

30. Writing of material in standard Ilokano

ESSENTIALS FOR ORAL AND WRITTEN COMMUNICATION

Skills and concepts:	Phonology	Morphology	Syntax	Vocabulary	Culture	Ultimate Goals
LISTENING: The ability	to hear all the meaningful sound contrasts of Ilokano when it is spoken at a normal rate in complete utterances.	to hear all the changes of meaning caused by modifications of word forms when Ilokano is spoken at a normal rate in complete utterances.	to hear Ilokano without being confused by syntactic arrangements.	to hear and understand words in normal conversational context.	to detect nuances of meaning relating to social position, family relationships, customs, traditions, literary and oral classics, etc.	to comprehend aurally new arrangements of familiar material when spoken at normal tempo and with normal intonation and rhythm.
SPEAKING: The ability	to produce all the sounds and intonation patterns of Ilokano in a manner acceptable to native speakers.	to express one's ideas orally using appropriate grammatical forms.	to express one's ideas orally using word order which is characteristic of Ilokano.	to acquire an active speaking vocabulary appropriate to the age, maturity level, and capacity of the student and one which is appropriate for communication in the modern world.	to use culturally acceptable forms appropriate to the person addressed and to reveal some knowledge of the heritage of those who speak Ilokano.	to reorganize familiar vocabulary and grammatical forms and to apply them to new situations using pronunciation and intonation in a manner acceptable to a native speaker.
READING: The ability	to associate the appropriate graphic symbols with the sounds for which they stand.	to draw meaning directly from the printed page through recognition of changes in meaning caused by modifications in structure.	to read directly in Ilokano without being confused by syntactic arrangements.	to recognize in context a wide range of vocabulary items.	to be able to read everything from newspapers to works of literature. This implies a basic knowledge of the history, literature, traditions and customs of the Filipinos.	to read directly in Ilokano printed material without constant recourse to a bilingual dictionary.

ESSENTIALS FOR ORAL AND WRITTEN COMMUNICATION (cont'd)

Skills and concepts:	Phonology	Morphology	Syntax	Vocabulary	Culture	Ultimate Goals
WRITING: The ability	to spell the graphic symbols which stand for the sound of Ilokano.	to express one's ideas in writing using appropriate grammatical forms.	to express one's ideas in writing using the appropriate word order of Ilokano	to express one's ideas in writing using vocabulary which is appropriate to the occasion.	to use the appropriate style according to the nature of what is being written.	to express one's ideas--idiomatically and freely--in writing.
CONCEPT: The ability	to understand the relationship between the sound symbols and written symbols.	to understand how Ilokano uses such devices as number, particles, markers, enclicts, prefixes, suffixes, and other modifications of oral and written forms to express meaning.	to understand how Ilokano uses variations in word order to express meaning.	to understand that the semantic range of Ilokano words usually differs from that covered by the nearest English equivalents.	to evaluate the Ilokano cultural aspects presented in the course objectively and on their own merits rather than from the standpoint of Western culture.	to apply spontaneously everything one has learned to new situations.

(Adapted to Ilokano from the preliminary edition of the German Curriculum Guide, Madison, Wis., Department of Public Instruction, 1968, as printed in Teaching Foreign Languages, Frank M. Grittner, Harper & Row Publishers, New York, 1969.)

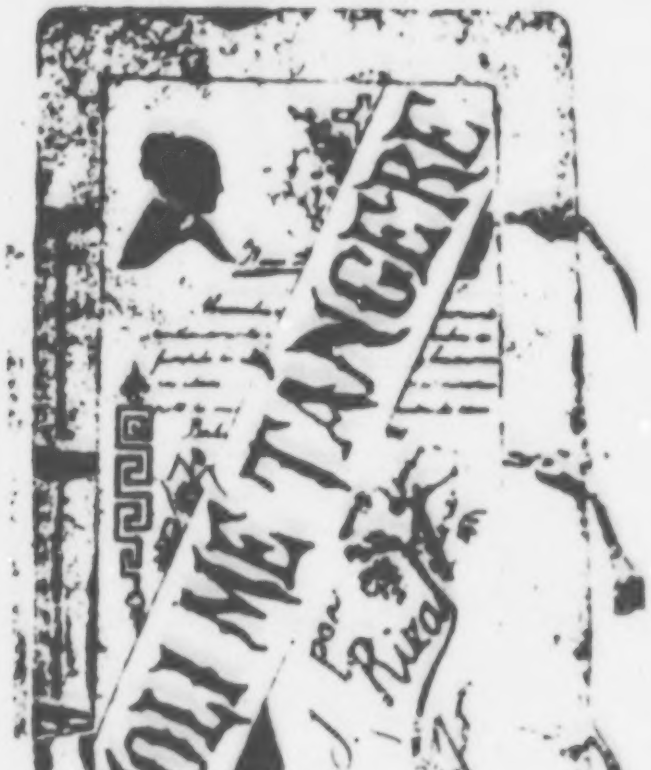
CHAPTER 5

ILOKANO LANGUAGE CURRICULUM OUTLINE

This is a curriculum outline for Ilokano I and II. It covers, vertically, the four essential skills: listening comprehension, reading, speaking and writing.

Horizontally, the five elements of instruction are covered. They are phonology, morphology, syntax, vocabulary and culture.

The curriculum outline is designed to give a short overall review of the program so that it is easier to relate, conceptually, to the Foundation Program Objectives, the Ilokano Language Program Objectives, and the Student Performance Expectations.



Facsimile of the Title Page of Rizal's *Noli Me Tangere*

ILOKANO CURRICULUM OUTLINE
LEVEL I

	GRAMMAR	
PHONOLOGY	MORPHOLOGY	SYNTAX
Listening: All vowels, consonants, and consonant clusters. Long (or doubled) consonants. Diphthongs and falling diphthongs. Stress and vowel length. Glottal stop. Pitch and intonation.	Listening: Determiners articles-definite and indefinite singular and plural markers demonstratives Parts of speech-introduction interjections adverbs conjunctions numerals adjectives nouns pronouns verbs Verb forming affixes ag-, -um-, -in-, -an affixes Ligature: nga	Listening: Basic word order affirmative statements negative statements interrogative statements commands Basic Ilokano sentences nominal sentences verbal sentences Basic types of verb-subject relationships actor goal instrument beneficiary location
Reading: Same as above. Syllable and word boundaries.	Reading: Same as above.	Reading: Same as above.
Speaking: All sounds heard should be reproduced accurately. Reproduce short phrases and sentences with proper intonation, stress, pitch and pronunciation.	Speaking: Same as above.	Speaking: Same as above.
Writing: Proper orthographic representation of all sounds used.	Writing: Same as above. Proper orthographic representation of above.	Writing: Same as above.

ILOKANO CURRICULUM OUTLINE
LEVEL I

GRAMMAR

VOCABULARY

Listening:

450-650
words and
expressions

Reading:

500-750
words and
expressions

Speaking:

400-600
words and
expressions

Writing:

400-600
words and
expressions

In the context of the topics or units:

- greetings
- leave-taking
- social amenities
- classroom (incl. administrative and conversational terms)
- numbers
- colors
- clothing
- clock time
- calendar time
- school building and community locations
- members of family
- parts and functions of body
- family life
- meals
- weather
- Christmas

Nouns, verbs, adjectives, and adverbs pertaining to these subjects; markers (person and nonperson); pronouns (siak-set, ko-set.)

Emphasis should be placed on concrete descriptive vocabulary connected with what is familiar to the students.

CULTURE

Introduction to Filipino culture should be an integral and natural part of teaching Ilokano but should not take the place of teaching the language.

The environment of the classroom: books, posters and signs, decor, magazines, tapes, records, films, and pictures, and the activities carried out therein, games, singing, dancing, food preparation, and discussions, should all stimulate the students' interest in learning about Filipino and Ilokano cultures.

The units of vocabulary can and should be linked to the study of culture whenever possible.

Cultural items are an integral part of a language. In listening to or reading Ilokano, one must be aware of the nuances of cultural forms. To speak or write Ilokano correctly also means to use culturally acceptable forms.

ILOKANO CURRICULUM OUTLINE
LEVEL II

GRAMMAR		
PHONOLOGY	MORPHOLOGY	SYNTAX
Listening: Further work toward mastering sound discrimination and comprehension of vowels, consonants, consonant and vowel clusters, long consonants, and glottal stops. Rhythm and melody of sentences	Listening: Use of the following terms Markers Oblique pronouns Clitics Particles Adjectives (comparatives and superlatives) Linkers Verbal noun-forming affixes directional affixes	Listening: Further work toward mastering more complex Ilokano sentence constructions nominal sentences verbal sentences definite and indefinite sentences negative sentences interrogative sentences Complex clauses and sentences
Reading: Association of all Ilokano sounds with the proper orthographic symbols. Accent, stress and intonation. Rhythm and melody of clauses and whole sentences.	Reading: Same as above.	Reading: Same as above.
Speaking: Further work toward mastering sound production involving elements listed above.	Speaking: Same as above.	Speaking: Same as above.
Writing: Association and improvement of all Ilokano sounds with the proper orthographic symbols.	Writing: Proper orthography of above.	Writing: Proper orthography of above.

ILOKANO CURRICULUM OUTLINE
LEVEL II

GRAMMAR		
VOCABULARY		CULTURE
Listening: 750-1,250 words and expressions Reading: 900-1,500 words and expressions Speaking: 500-750 words and expressions Writing: 500-1,000 words and expressions	In the context of the topics or units: daily routine telephoning shopping money numbers in sizes, measurements, dates, time, etc. letters and posting mail restaurants recreation dating occupations community transportation food preparation historical events and personages government holidays sports entertainment arts Nouns, verbs, adjectives, and adverbs pertaining to these subjects as well as conjunctions, interjections and all particles not previously covered.	Visual and audio-stimuli, as well as the adjoining vocabulary subjects, should suggest the following cultural items for study at the second level: styles of living family urban rural personal relationships geographic features folklore/legends government/politics historical events religion dance non-verbal communication agriculture/livelihood literature In listening or reading, speaking or writing, cultural patterns have an effect and must be covered by a native or non-native speaker of Ilokano.

CHAPTER 6

EVALUATION

The widespread use of audio-lingual techniques in teaching second languages has given rise to a reconsideration of evaluative procedures. The general conclusion has been that a truly purposeful testing program is one which includes evaluation of progress in the four basic communication skills; in control of structure, vocabulary, and idiom; and in acquisition of cultural knowledge.

Specific comments about testing the four basic communication skills are included in the pertinent sections earlier in this guide. The Ilokano language teacher is referred to Rebecca Valette's text, Testing Modern Languages, as a detailed and in-depth guide to valid communication skills and cultural knowledge testing.

Teachers should give thought not only to evaluating their students' progress but also to the constant evaluation of the course content, teaching and testing involved with each class which they teach. Teaching techniques can get stale and testing methods may be unfair. The content of the course may be boring or meaningless to the students. Perhaps certain language and/or cultural activities might be added to increase the motivation of the students to want to learn Ilokano and to stay with the program through three years of high school if such a program is offered.

A sample course evaluation sheet is included in this section. It can be used or adapted for use for several different levels and can be administered quarterly or by semester since portions which do not apply can be deleted or ignored when the students do their evaluation of the teaching techniques and methods, the course content, and their own involvement in learning the Ilokano language.

Continuous Evaluation

Evaluation of a student's ability and performance within the Ilokano language class is not solely a matter of a few tests and quizzes administered during the semester or marking period. It is rather a continuous process in which every repetition or every response to a direction or a question guides the teacher in determining the individual student's degree of comprehension, language competence and language performance.

In arriving at a specific grade for the marking period, a number of devices in addition to the test and quiz questions may be brought to bear. The teacher may at times, in the course of daily routine, grade rapidly the performance of the individual student as he or she repeats the drills, manipulates adaptations and transformation drills, or answers and asks directed questions.

Individualized grading and personal growth are important. Grading has far more benefits as encouragement and recognition of effort than it does as an instrument of threat.

Reporting to Parents

The nature of audio-lingual instruction when used suggests a degree of concentration and application required of students that would seem to indicate that the conventional means of reporting student progress to parents is not always adequate. Experience has shown that many parents question the meaning of the letter or number grades normally used, especially if the teacher spends the first few weeks of class in a pre-reading phase when the students do not write the customary paper-and-pencil type of tests. They want to know how the teacher has arrived at the grade and also just what the grade reflects. Students also are usually interested in seeing a more graphic charting of their strengths and weaknesses so that they will know where they must apply themselves more in order to properly learn Ilokano.

It is a well-known fact that teachers are usually burdened down with papers to correct and administrative matters and paperwork to deal with; however, it is suggested that by devising a form which could be mimeographed or xeroxed, the evaluation of students on a more specific basis could be accomplished without too much extra work. Such a word picture evaluation would give students and parents a better understanding of where the student stands in class and this can prevent misunderstandings and foster cooperation and good relationships.

A sample form on which the teacher need only circle good, fair, or poor next to each evaluative criterion is included in this section. The teacher might consider having the students take the completed evaluation home periodically for discussion with the parents who might be asked to sign the form or a portion of it which would be returned to the teacher to insure that the form got home.

Drawing after a photo by Mary Ann Lynch.

ILOKANO LANGUAGE I / II

STUDENT EVALUATION FORM*

Dear Parent(s) of ____________________________,

This form is provided so that you will know how your child is doing in Ilokano I / II so far this quarter. Learning a language involves many skills which your child must work hard to acquire. S/he may be doing well in some areas of skill development and not so well in others. Please look over this evaluation and discuss with your child those areas which need improvement. You may call me at the school if you have any questions about any of these items of evaluation.

A. General

1.	Retention	good	average	poor
2.	Preparation of written homework	good	average	poor
3.	Preparation of oral homework	good	average	poor
4.	Participation in classroom recitation	good	average	poor

B. Classroom work

1. Listening

a.	Discrimination of sounds	good	average	poor
b.	Understanding the teacher	good	average	poor
c.	Understanding other students	good	average	poor
d.	Following oral directions and instructions	good	average	poor
e.	Comprehension of moderately long passages	good	average	poor
f.	Understanding and participating in oral drill and dialogue adaptations	good	average	poor

2. Speaking

a.	Repeating a word or phrase correctly	good	average	poor
b.	Repeating a sentence correctly	good	average	poor

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*This form is a suggested model only. Teachers should feel free to modify it as necessary, adding and/or deleting items, simplifying terms, translating into Ilokano.

2. Speaking (cont'd)

c.	Pronouncing accurately	good	average	poor
d.	Speaking with acceptable rhythm, linking, and intonation	good	average	poor
e.	Using Ilokano for communication	good	average	poor

3. Reading

a.	Reading material learned orally	good	average	poor
b.	Comprehending new material and recombinations without having to translate	good	average	poor
c.	Using information obtained through reading	good	average	poor

4. Writing

a.	Accurately transcribing materials learned audio-lingually	good	average	poor
b.	Writing correctly from dictation	good	average	poor
c.	Answering in written form questions on materials mastered audio-lingually	good	average	poor
d.	Performing substitutions and sentence changes under guidance	good	average	poor
e.	Communicating effectively in written Ilokano	good	average	poor

ILOKANO--I/II QUARTER EVALUATION

YEAR: ______________________________ PERIOD: __________________________

A. Male ______ Female ______

B. GRADE: 9 _______ 10 _______ 11 _______ 12 _______

C. What letter grade did you think you earned: A____ B____ C____ D____ F____

D. What letter grade DID you receive: A____ B____ C____ D____ F____

1. Give your frank opinion (you may check more than one.)

The course was:

____good
____boring
____too hard
____average
____just right
____stimulating
____junk
____okay
____hard but satisfying
____too slow
____interesting
____disappointing

2. What things, units, or activities did you like the MOST? Why?

3. What things, units, or activities did you like the LEAST? Why?

4. Remembering that this is an Ilokano LANGUAGE class, would you like to see more CULTURE of the Filipinos presented in the course than what we had this past quarter? _______yes _______no

If yes, what specific areas would you like to see included:

5. Which do you think is better: ______a. using a textbook

______b. using hand-out papers

______c. using a combination of textbook and worksheets

Give your reason(s) WHY:

6. What did you think about the translation exercises? (When applicable) Did they help? How? Why?

7. Should you have more ORAL exercises, conversations, spelling bees, and other activities? _______yes _______no

What would you like to do?

APPENDICES

APPENDIX A
THE GRAMMAR OF ILOKANO

INTRODUCTION

For effective communication, it is not enough to master the correct pronunciation of the words and sentences. Even more important is the ability to put the words together to form sentences that will be understood, as well as the ability to understand what is said. To be able to do this, it is necessary to learn the grammatical structures of the language.

In teaching grammatical structures, it is important for the teacher to know the scope, sequence, and various ways of presenting the materials. It is equally important for the teacher to know how much the class can handle at a given time. The presentation is an essential part of the lesson. It is the part that is well and long remembered. Students get bored doing the same thing lesson after lesson so that variety of presentation is very desirable. To break the monotony, grammatical structures may be presented through any of the following: dialogues, comic strips, advertisements, news stories, diaries, picture stories, or letters. With imagination, the teacher can make the class lively and present the materials in ways the students might enjoy. However the lesson is presented, it should approximate real discourse (what people actually say) so that the learners are able to transfer what they have learned beyond the confines of the classroom.

The dialogue is perhaps the best way to present grammatical structures because it approximates real-life situations. New items of structure or vocabulary, in addition to items previously learned, can be incorporated into new conversations about everyday incidents.

Appendix A presents a review of the grammar of the Ilokano language. Sections include:

- Ilokano Word Formation
- Parts of Speech
    - Interjections
    - Adverbs
    - Conjunctions
    - Numerals
    - Adjectives
    - Markers
    - Nouns
    - Pronouns
    - Verbs
- Major Verb-Forming Affixes
- On the Role of Nominal Constructions
- Basic Ilokano Sentences
    - Non-Verbal Sentences
    - Verbal Sentences
    - Definite and Indefinite Sentences
    - Negative Sentences
    - Interrogative Sentences

ILOKANO WORD FORMATION

Ilokano words are classified as roots, bases or derived words. Root words are simple words which cannot have any affix or formative element added. Markers, conjunctions, certain interjections, adverbial particles, and some question words are root words.

Note the following examples:

Markers:	*ti, dagiti, da, dagiti, kada,* etc.
Conjunctions:	*ken, ket, met, ta, no, tapno,* etc.
Interjections:	*Uy!, Ay!, Sus!,* etc.
Adverbial particles:	*laeng, latta, ngarud, intono,* etc.
Question words:	*ania, apay, kaano, sinno*

Base words (also called stems) are words to which affixes can be added to form a derived word. In the following examples, the affixes are underlined:

Base word		Derived word	
luto	'cook'	*agluto*	'to cook'
		linuto	'what was cooked'
		lutuen	'what will be cooked'
		naluto	'cooked - adj.'
		paglutuan	'place for cooking'

Derived words may also be formed by partial or complete reduplication. Partial reduplication consists of repeating one or more syllables at the beginning of a base. Complete reduplication consists of repeating the whole word or base.

Base		Partial Reduplication		Complete Reduplication	
mula	'plant'	*mulmula*	'plants'	*mula mula*	'full of plants'
tallo	'three'	*taltallo*	'only three'	*tallotallo*	'three by three'
siak	'I'	*sisiak*	'I alone'		

Base words are substantives (nouns), verbs, and adjectives. They often have real world reference, whereas affixes indicate such things as aspect, focus, and mode, i.e., have a grammatical function. The meaning of a derived word is determined by the particular combination of base and affix or affixes. For example:

surat	'letter'
agsurat	'to write'
insurat	'what one wrote'
pagsurat	'tool for writing' (pen, pencil, etc.)
pagsuratan	'place for writing'
sinuratan	'person/place/object written to'
panagsurat	'manner of writing'
managsurat	'frequent writer'
makisinnurat	'participative, reciprocal writing'

Reduplication is used extensively in Ilokano word formation to indicate non-completed action, plurality, restriction, etc.

bato	'stone'	*innem*	'six'
batbato	'stones'	*ininnem*	'only six'
bato bato	'full of stones'	*innem innem*	'six by six'

Only a few Ilokano words are formed by compounding, e.g.,

billit-tuleng	'bird sp.' (*billit* 'bird' + *tuleng* 'deaf')
bantay-sabot	'it' (*bantay* 'watch' + *sabot* 'coconut shell')
sairot-bangkag	'nuisance' (*sairo* 'devil' + *bangkag* 'dry land')

Drawing by Mario Orbito

PARTS OF SPEECH

Nine parts of speech can be distinguished in Ilokano according to their uses in the sentence. They are interjections, adverbs, conjunctions, numerals, adjectives, markers, nouns, pronouns, and verbs.

(1) Interjections

These are exclamatory words, used to express strong feeling or sudden reactions, e.g.,

Annay!	'Ouch!'	*Bwisit!*	'Bad luck!'
Ay!	'Oh!'	*Nagnginan!*	'How expensive!'
Sus!	'Alas!'	*Alla!*	'Look out!'

(2) Adverbs

Adverbs in Ilokano are typically roots, except for those which take the suffix *-en, -on, -n* which means 'already, now' as in:

Nabayagen.	'It's some time ago.'
Mapanakon.	'I'm already going.'
No kasta, kayat mon.	'Therefore (In that case), you now like him.'

The adverbs of time given below are called by some grammarians markers of time:

ita 'now'

Papanam ita?	'Where are you going now?'

itay 'recent past'

Napanak itay bigat.	'I went just this morning.'

idi 'non-recent past'

Adda idi idiay. 'It was there some time ago.'

intono/inton 'future indicative'

Agawid kami intono Enero. 'We'll go home in January.'

Some grammarians call the following adverbs of manner demonstrative adjectives:

kastoy 'like this'

Kastoy ti ipapan na. 'He went like this!'

kasta 'like that'

Kasta ti pama-yam. 'That's how you do it.'

kasdiay 'like that'

Kasdiay a. 'It should be like that.'

kasdi 'like that past one'

Kayat ko ti kasdi inted mo. 'I like something like the one you gave some time ago.'

manen 'again'

Ania mapan ka manen. 'So, you're going again.'

pay 'more', 'still' (incomplete indicator)

Mangan ka pay. 'You eat some more.'

The use of the exclusive adverb *laeng* is usually confused by non-Ilokanos with *latta*. Note the difference:

Adda ak laeng no masapul nak.	'I'm present only when you need me.'
Adda ak latta no masapul nak.	'I'll always be there when you need me.'
Mangan ka laeng.	'Just eat ... (and do no other).'
Mangan ka latta.	'Just eat ... (even if ..., i.e , against doctor's order).'

Mangan ka *pay*. 'Eat some more (eat first, then you do something else).'

(3) Conjunctions

Conjunctions are particles used to join words, phrases, or sentences either of equal or unequal rank. Here are some Ilokano conjunctions:

ken 'and'
Ni Maria ken Jose. 'Maria and Jose'

ket 'and, therefore, who'
tallo pulo ket tallo 'thirty and three, thirty-three'

Sika ket ti mapanen. 'You therefore should be the one to go.'

Ti asawa ni Jean ket ni George. 'The husband of Jean is George.'

Daytoy ket ti kunak. '(This is what I say) I told you so.'

wenno 'or'

ngem 'but, then'
Manganak kuma ngem agdidietaak. 'I'd like to eat but I'm on a diet.'

Nalalaing ni Lori ngem ni Bela. 'Lori is better than Bela.'

tapno 'so that'

no 'if'

sakbay/sa 'and then, before'
Agtelepono ka sakbay ti iyaaymo. 'Ring first before you come.'

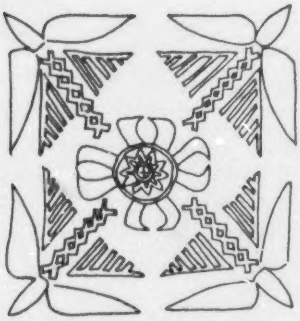
Agtelepono ka sa ka umay. 'Ring first before you come.'

(4) Numerals

A numeral is either a base word or derived.

Cardinal numbers are base words from which the other numerals are derived:

dua	'two' (base word)
maikadua	'second'
sagdudua	'two each'
dudua	'only two'
**duddudua*	'definitely two'
dua-dua	'two by two'



Ordinal numbers are formed by prefixing *maika-* to the base:

maikamaysa	'first'
maikadua	'second'
maikat'lo	'third'

Distributive numbers are formed by adding the prefix *sag-* to the base whose first syllable is repeated:

**saggaysa*	'one each'	*saglilima*	'five each'
sagdudua	'two each'	**sagnanem*	'six each'
**sagatlo*	'three each'	*sagpipito*	'seven each'
**saggapat*	'four each'	*sagwawalo*	'eight each'

Fractions are formed by adding the prefix *pagka-* or *apagka-* to the base word except the word for 'one-half' which is either *gudua* or *kagudua*.

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*Dialectal.

pagkatlo	'one-third'	*pagkalima*	'one fifth'
pagkapito	'one-seventh'	*pagkasiam*	'one nineth'
pagkawalo	'one-eighth'	*pagkapullo*	'one tenth'

Numerals may modify nouns, and like adjectives, they are linked to the nouns they modify by *a* or *nga*. However, numerals are not free to alternate their positions like adjectives (see below). They always occur before the nouns they modify.

tallo a bulan	'three months'	(not *bulan a tallo*, though this can occur in poems)
uppat a tao	'four men'	
sangapulo a salop	'ten gantas'	

(5) Adjectives

Adjectives are qualifying or descriptive words. They may either be bases or derived words. Derived adjectives in Ilokano are formed by adding the prefix *na-* to the base.

laing	'goodness'	*nalaing*	'good'
alas	'ugliness'	*naalas*	'ugly'
baknang	'wealth'	*nabaknang*	'wealthy'

Adjectives are linked to the noun they modify by *a* or *nga* and they can occur either before or after the noun modified.

naimbag a damag/damag nga naimbag	'good news'
napintas a sabong/sabong nga napintas	'pretty flower'
natured a lalaki/lalaki a natured	'brave man'

Ilokano adjectives may also modify the infinitive form of verbs. They precede the verb. An adjective can come after the base only in nominal expressions. Note the following:

nalaing nga agluto	'good cook'
agluto nga nalaing	'cook well'
napardas nga agtaray	'fast runner'
agtaray nga napardas	'run fast'

Certain verbs may also act like adjectives. Like adverbs, they signify time relation. These occur only before the word modified:

umay a bulan	'next month'	(*umay* means 'come')
napan a tawen	'last year'	(*napan* means 'went')
umay a Domingo	'next week or next Sunday'	
napan a Domingo	'last week or last Sunday'	

Plurality may be indicated by reduplicating the first two sounds of the adjectival base word:

bassit	'small, little, few' (base)
babassit	'small, little, few' (plural)
babassit nga ubbing	'small children'
napintas	'pretty' (base)
napipintas	'pretty' (plural)
napipintas a sabong	'pretty flowers'

Degrees of Comparison

Comparative degree is expressed by the reduplication of the first three sounds of the base word:

Napinpintas ni Julie ngem ni June.	'Julie is prettier than June.'
Nasadsadiwa datoy ngem dayta.	'This is fresher than that.'
Basbassitak ngem sika.	'I am smaller than you are.'

The superlative degree is expressed by adding the prefix *ka-* and suffix *-an* to the base word:

dakkel	'big'	*kadakkelan*	'biggest'
bassit	'small'	*kabassitan*	'smallest'
panglaw	'poor'	*kapanglawan*	'poorest'
pintas	'pretty'	*kapintasan*	'prettiest'

Adjectives in the superlative degree are always used in definite sentences like:

Isu ti kapanglawan ditoy.	'He is the poorest here.'
Ni Jean ti kalaingan nga agsala.	'Jean is the best dancer.'
Ti kaubingan ti kalaingan a mangan.	'The youngest is the best eater.'
Siak ti kasadutan ditoy.	'I am the laziest here.'

Degree of equality is expressed by adding the prefix *agka-* to the reduplicated first three sounds of the adjective base:

Agkapipintas da.	'They are equally pretty.'
Agkataytayag da.	'They are equally tall.'
Agkasirsirib da Lori ken ni Teri.	'Lori is as intelligent as Teri.'

High degree of quality without specific comparison is expressed by:

(a) *naka* + reduplication of the first three sounds of the base:

Nakapinpintas ni Joyce.	'Joyce is very pretty.'
Nakalaslastog ti ubing.	'The child is very boastful.'
Nakanginngina ti ikan ditoy.	'Fish is very expensive here.'

(b) The word *unay* is used after the adjective:

Napintas unay ni Joyce.	'Joyce is very pretty.'
Nalastog unay ti ubing.	'The child is very boastful.'
Nangina unay ti ikan ditoy.	'Fish is very expensive here.'

The demonstrative adjectives *daytoy* or *toy* 'this', *dayta* or *ta* 'that' (near the addressee) and *daydiay* or *diay* 'that' (distant, yonder) are at times called markers. Restriction is indicated when the first two sounds of the base word are repeated as in the following:

dadaytoy	'only this'
Dadaytoy ti kukwak.	'This is my only possession.'
dadayta	'only that'
Dadayta ti anak yo?	'Is that (one) your only child?'
dadaydiay	'only that, yonder'
Dadaydiay ti lako da?	'Is that (yonder) the only one they are selling?'

Past tense may also be indicated by *daydi* 'that one past.' *Daydi* is derived from either one of the demonstrative pronouns given above and the adverb of time, *idi*.

Malagip mo daydi bisita mi? 'Do you remember our visitor some time ago?'

(6) Markers

A marker is a word used to indicate the grammatical status of a constituent of a sentence, its grammatical category or relation to other parts of the sentence. Ilokano markers may be divided into several sub-classes, including personal noun markers, non-person noun markers, location markers, and demonstrative markers.

Personal Noun Markers

(a) *ni* (singular) and *da* (plural) are always used before a name of a person except in the vocative (using the name to call the person).

ni Imelda	'Imelda'
da Imelda	'Imelda and others'
Ni Jean ti asawa ni George.	'Jean is George's spouse.'
Jean, butusan ak man.	'Jean, please vote for me.'

(b) *ken* or *ken ni* 'to' or *para ken ni* 'for' (singular), and *(para) kada* (plural) are markers of personal names used as objects of a preposition.

ken ni Joyce	'to Joyce'
kada Joyce	'to Joyce and others'
para ken ni Jean	'for Jean'
para kada Jean	'for Jean and others'

Inted ni Frank ken (ni) Joyce dayta.	'Frank gave that to Joyce.'
Isu dayta ti para kada George?	'Is that what is for George (and others)?'

Non-Person Markers

(a) *ti* (singular) and *dagiti* (plural) are used to mark a common noun in most contexts.

ti ubing	'the child'	*dagiti ubbing*	'children'
ti agluto	'the cook'	*dagiti agluto*	'the cooks'
ti napintas	'the beautiful one'	*dagiti napintas/napipintas*	'the pretty ones'

The number of the marker may or may not agree with the number of the noun marked. Note the following:

ti tao	'the person'
dagiti tao	'the persons'
dagiti tattao	'the persons'

When the common noun is used to begin a sentence, and the word is not the one emphasized or pointed out or does not refer to a definite entity, *ti* or *dagiti* is left out. Definite nouns require *ti* or *dagiti* in all positions (see section on Definite Sentences). Note the following:

Ni Jean ti asawa ni George (Definite)
Jean the spouse of George
'Jean is George's wife.'

Ti asawa ni George (isu) ni Jean. (Definite)
the spouse George is Jean
'It is Jean who is the wife of George (and not Joyce).'

Asawa ni Jean ni George (Indefinite)
spouse Jean of George
'Jean is spouse of George', 'Jean is married to George.'

Daytoy ti anak ko. 'This is my child.' (Definite)

Ti anak ko (isu) daytoy. 'This one is (who is) my child.' (Definite)

Anak ko daytoy. 'This is my child.' (Indefinite)

(b) *iti* (singular) and *kadagiti* (plural) mark the common nouns in object position, i.e., common nouns that fill the place of personal nouns marked by *ken ni, para ken ni, kada,* or *para kada.* For example:

Ited yo daytoy ken ni Joy. 'Give this to Joy.'
Ited yo daytoy iti ubing. 'Give this to a child.'

Ited mi daytoy kada Bruce. 'We give this to Bruce and others.'
Ited mi daytoy kadagiti aso. 'We give this to the dogs.'

When the object marked by *iti* or *kadagiti* is placed at the beginning of the sentence, *iti* becomes *ti*, and *kadagiti* becomes *dagiti*. Note the following:

Ited mi daytoy iti mangabak. 'We give this to the winner.'
Ti mangabak ti pangtedan mi. 'It's the winner we give it to.'

Ited mi daytoy kadagiti estudiante. 'We give this to the students.'
Dagiti estudiante ti pangtedan mi. 'It's the students we give it to.'

1. *Agluto ak iti pinakbet.* 'I'll cook pinakbet (and not lumpia).'

2. *Ti pinakbet ti lutuek.* 'It's pinakbet I'll cook (and not adobo).'

3. *Pinakbet ti lutuek.* 'Pinakbet is what I'll cook.'

The examples given above numbered 1 - 3 are essentially the same except in degrees of definiteness. (See section on Definite Sentences).

Location Markers precede names of places or directions.

ditoy 'here'

Mangisursuro ak ditoy Hawaii. 'I'm teaching in Hawaii.'

dita 'there'

Mapanak dita bangir ti kalsada. 'I'm going there across the street.'

(d)idiay or *diay*

Agawid kami idiay New Zealand. 'We are going home to New Zealand.'

Question Markers

Any statement may be transformed into a question by using either one of the markers *kadi* or *aya*.

Mapan ka idiay Hilo no bigat. 'You are going to Hilo tomorrow.'
Mapan ka kadi idiay Hilo no bigat? 'Are you going to Hilo tomorrow?'

Mapan ka idiay Maui. 'You are going to Maui.'
Mapan ka aya idiay Maui? 'Are you going to Maui?'

Time Markers are treated as adverbs of time (see Adverbs).

(7) Nouns

Ilokano nouns are either base words or derived. Any part of speech except the particles (pronouns, marker, conjunction, interjection) may be nominalized by marking with noun markers. Examples of derived nouns are given below:

Base		Derived	
inum	'drink'	*paginuman*	'place for drinking,' 'pub,' 'bar'
digos	'bath'	*pagdigusan*	'place for bathing'

Nominalized phrases:

ti agluto	'the cook'	(verb)
ti napintas	'the pretty one'	(adjective)
ti para kenka	'the thing for you, what is for you'	(object of preposition)
ti naladaw	'the one who/which is late'	(adverb)
ti uppat	'the four'	(numeral)

Ilokano nouns can be classified into common nouns and proper nouns. Proper nouns may be divided into personal names and place names.

Personal names are always preceded by the marker *ni* or *da* except in the vocative. (See Markers).

Place names are preceded by any of the following:

ditoy 'here' (place near to both speaker and hearer)

dita 'there' (place nearer to the hearer)

idiay/diay 'there, yonder' (place far from both speaker and hearer)

Common nouns are marked by *ti* or *dagiti* (see Markers).

A kinship term in Ilokano may be either a proper noun or a common noun. When the term is used as a proper noun, it is definite (i.e., speaker and the hearer know the particular relative mentioned).

ni kasinsin ko	or	*ti kasinsin ko*	'my cousin'
ni kapidua	or	*ti kapidua*	'second cousin'

Terms referring to members of the speaker's or hearer's immediate family are normally marked by the personal markers *ni* or *da*.

ni Nanang	'mother'
da Nanang	'mother and father'
ni Lola mi	'our grandmother'
da Lola mi	'our grandparents'

Number in Ilokano is generally indicated by the marker used before the noun. However, with certain nouns partial reduplication of the first syllable of the base word may be used to indicate plurality, and in such cases agreement in number of the noun and its marker is not rigid. Note the following examples:

tao	'person'	*tattao*	'people, persons'
ti tao	'the person'	*ti tattao*	'the people, persons'
dagiti tao	'the persons'	*dagiti tattao*	'people, persons'
ni Maria	'Maria'	*da Maria*	'Maria and others'

ni Maria ken ni Juan	'Maria and Juan'
da Maria ken ni Juan	'Juan and Maria'

(8) Pronouns

Pronouns are noun substitutes, and include personal pronouns, demonstrative pronouns and question words.

In Ilokano, personal pronouns divide into independent personal pronouns and bound or dependent pronouns. The independent personal pronouns are root words that can be used by themselves as complete answers to certain questions. These pronouns can occur at the beginning of sentences while their bound equivalents cannot. For example, in answer to the question *Sinno ti maestra?* 'Who is the teacher?', one may reply *Siak ti maestra*. 'I am the teacher.' or just *Siak* 'I' (independent actor pronoun). Or one may reply *Maestra ak* 'I am a teacher,' but not just *-ak* (dependent actor pronoun).

Personal Pronouns

There are four sets of personal pronouns in Ilokano. In each set there are eight members, distinguished for person and number.

Independent		Bound subject	Possessor-agent	Object
siak	'I'	*-ak*	*-ko*	*kaniak*
sika	'you singular'	*-ka*	*-mo*	*kenka/kaniam*
isu	'he,she,it'[1]	*-∅*	*-na*	*kenkuana/kaniana*
data	'we two'	*-ta*	*-ta*	*kadata/kaniata*
dakami	'we exclusive'[3]	*-kami*	*-mi*	*kadakami/kaniami*
dakayo	'you plural'	*-kayo*	*-yo*	*kadakayo/kaniayo*
datayo	'we inclusive'[2]	*-tayo*	*-tayo*	*kadakayo/kaniayo*
isuda	'they'	*-da*	*-da*	*kadakuada/kaniada*

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[1] *isu*--any singular person or thing referred to. Unlike English, gender is not distinguished in the third person singular pronoun.

[2] *data* 'we two'--the person speaking and the person spoken to.

[3] *dakami* 'we exclusive' excludes the person spoken to.

In polite and formal speech, the second person plural *dakayo, kayo, yo* is used instead of *sika, ka, mo*.

The *-ka* series of bound pronouns acts as subject of actor-subject verbs (see Verb Focus).

Nagaramidak ti bibingka.	'I made some bibingka'.
Uminum ka ti whiskey.	'Drink some whiskey.'
Makimisa kami idiay.	'We go to mass there.'
Mangala kami ti uray ania.	'We'll take anything.'

The *-ko* series bound pronouns act as possessive marker when placed directly after a noun:

tatang ko	'my father'
nanang mo	'your mother'
balay ta	'our (dual) house'
libro na	'his/her/its book'
ayan mi	'our (exclusive) place'
kukwa yo	'your (plural) possession'
maestra tayo	'our (inclusive) teacher'
eskwela da	'their school'

When a verb precedes the *-ko* pronoun series, the pronoun marks actor of the verb in the agent (non-subject) relation (see Verb Focus). *-ko* series pronouns do not occur as subjects, only as possessors or agents.

Ania ti inaramid mo?	'What did you do?'
Ited mi daytoy.	'We give this.'

Demonstrative pronouns indicate the relative distance of objects from the speaker and the listener. These pronouns may be substituted for a noun or a noun phrase marked by *ni*, *ti*, *da*, or *dagiti*, respectively.

daytoy	'this'	*dagitoy*	'these'
dayta	'that' (near listener)	*dagita*	'those' (near listener)
daydiay	'that yonder'	*dagidiay*	'those yonder'

These pronouns may also function as adjectives (see Adjectives) when they are linked to a noun by *a* or *nga*. In this case, they always precede the noun they modify.

daytoy nga ubing	'this child'
daydiay nga estudiante	'that student'
dagidiay nga tattao	'those people yonder'

The locative pronouns *ditoy* 'here,' *dita* 'there,' and *idiay* 'there yonder' fill the slot of place names (see Proper Nouns).

Adda kami ditoy.	'We are here.'
Ikabil mo dita.	'Put it there.'
Napanda idiay.	'They went there yonder.'

The interrogative pronouns are treated fully in the section on Interrogative Sentences.

◆

(9) Verbs

Almost any Ilokano base word may be verbalized. Verbs are formed by combining a base with a verb-forming affix, this affix showing the role relationship of the verb to the topic or subject of the sentence (see section on Verbal Sentences). This marking of verb-subject relationship is often called verbal focus, and the affixes concerned are termed "focus affixes." The types of relationships distinguished by focus affixes are:

(1) subject is actor,
(2) subject is patient or goal,
(3) subject is instrument,
(4) subject is beneficiary, and
(5) subject is location.

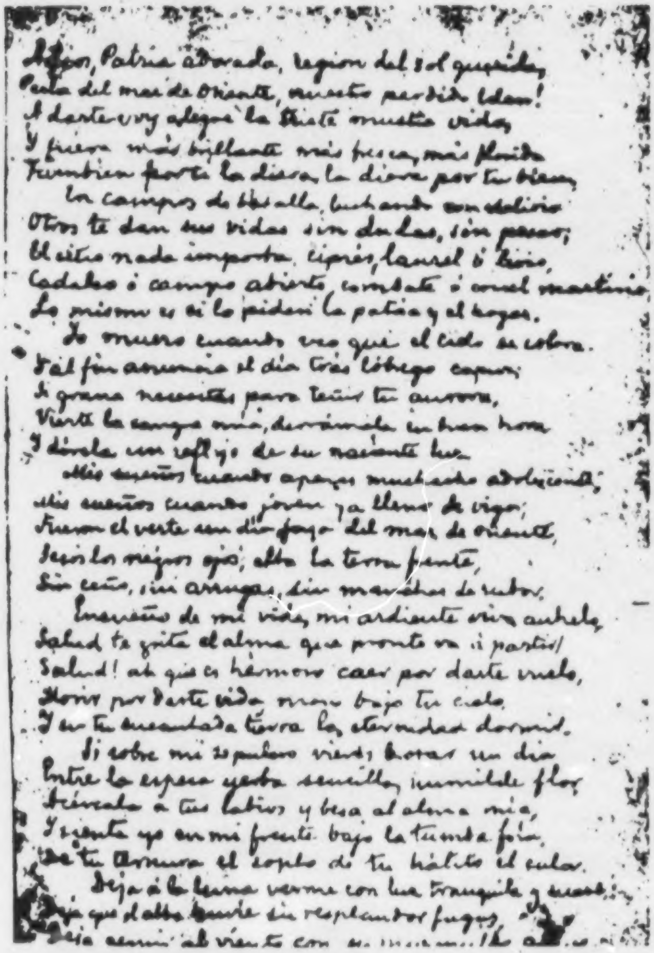
Verbs in Ilokano are inflected for aspect. The aspectual affix indicates whether the action is contemplated (not begun, future), ongoing (incomplete, progressive), or completed (past, perfective). Verbs indicating the contemplated aspect can be translated by the infinitive form or future tense form of English verbs; this form of the verb is also used for commands. Examples of the verb *aramid* 'make, do' with aspect-marking are:

Agaramid ka ti lumpia. (Contemplated)
'Make some lumpia!' or 'You are to make lumpia.'

Agar-aramid ka ti lumpia. (Ongoing)
'You are making lumpia.'

Nagaramid ka ti lumpia. (Completed)
'You made some lumpia.'

Aspect affixes and focus affixes combine, and sometimes fuse together into a single affix.


Adios, Patria adorada, region del sol querida,
Perla del mar de Oriente, nuestro perdido Eden!
A darte voy alegre la triste mustia vida,
Y fuera más brillante más fresca, más florida
Tambien por ti la diera, la diera por tu bien.
En campos de batalla, luchando con delirio
Otros te dan sus vidas sin dudas, sin pesar;
El sitio nada importa, ciprés, laurel ó lirio,
Cadalso ó campo abierto, combate ó cruel martirio,
Lo mismo es si lo piden la patria y el hogar.
Yo muero cuando veo que el cielo se colora
Y al fin anuncia el dia tras lóbrego capuz;
Si grana necesitas para teñir tu aurora,
Vierte la sangre mia, derrámala en buen hora
Y dórela un reflejo de su naciente luz.
Mis sueños cuando apenas muchacho adolescente,
Mis sueños cuando joven ya lleno de vigor,
Fueron el verte un dia joya del mar de Oriente,
Secos los negros ojos, alta la tersa frente,
Sin ceño, sin arrugas, sin manchas de rubor.
Ensueño de mi vida, mi ardiente vivo anhelo,
Salud te grita el alma que pronto va á partir!
Salud! ah que es hermoso caer por darte vuelo,
Morir por darte vida, morir bajo tu cielo,
Y en tu encantada tierra la eternidad dormir.
Si sobre mi sepulcro vieres brotar un dia
Entre la espesa yerba sencilla, humilde flor,
Acércala á tus labios y besa al alma mia,
Y sienta yo en mi frente bajo la tumba fria
De tu ternura el soplo, de tu hálito el calor.
Deja á la luna verme con luz tranquila y suave,
Deja que el alba envie su resplandor fugaz,
Deja gemir al viento con su murmullo

Facsimile of the First Stanzas of Jose Rizal's "Last Farewell"
Which Was Allegedly Written on the Eve of His Execution

MAJOR VERB-FORMING AFFIXES

(1) Actor-Subject Affixes

(a) *ag-* prefix. The aspects of the *ag-* verbs are as follows:

ag + base = contemplated aspect

nag + base = completed aspect

ag + reduplication of the first CVC[1] of the base
= ongoing aspect

Agawid kayo kadin? 'Are you going home already?'	(Contemplated)
Nagawid da Marian. 'Maria and the others went home already.'	(Completed)
Agadadalak ti Ilokano. 'I am learning Ilokano.'	(Ongoing)

(b) *um-*, a prefix before bases beginning with vowels and an infix in word bases beginning with consonants. *Um-* verbs usually have an object, either implied or expressed. The aspects of the *um-* verbs are as follows:

um + base = contemplated

im + base = completed

um + reduplication of the first CVC[1] of the base
= ongoing

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[1] CVC stands for the first three letters in the word base (consonant-vowel-consonant). If the base starts with a vowel, CVC stands for the first two letters, i.e., VC (vowel-consonant).

Uminum da iti sabidong.	'They will drink poison'
Iminum da iti sabidong.	'They drank poison.'
Umininum da iti sabidong.	'They are drinking poison.'
Gumatang kami ti balay.	'We will buy a house.'
Gimatang kami ti balay.	'We bought a house.'
Gumatgatang kami ti balay.	'We are in the process of buying a house.'

(2) Goal-Subject Affixes

Goal-subject affixes mark the goal or patient noun phrase as subject. Thus, the actor of the goal-focus verb is NOT the grammatical subject, but has the grammatical status of agent.

The goal-subject affixes always occur fused with an aspectual affix.

(a) *In-* is a prefix when the word base begins with a vowel and an infix when the word starts with a consonant. *In-* (or *im-*) marks the goal subject and completed aspect, as in:

Ininum da aminen.
'They have drunk it all already.'
Ginatang mi dayta.
'We bought that.'

Before words beginning with *p*, *b*, *m*, *in-* becomes *im-*.

(b) *-en* is a suffix that indicates goal-subject and contemplated aspect.

base + *en* = contemplated
(*inum* + *en* 'the thing that will be drunk')

CVC + base + *en* = ongoing
(*in* + *inum* + *en* 'the thing being drunk')

The following examples show the contrast between goal-subject and actor-subject uses of the same verb base. The focus affix and the subject are underlined.

Goal Subject	Actor Subject
Gatangen mi ti balay. 'We will buy the house.'	*Gumatang kami ti balay.* 'We will buy a house.'
Ginatang mi ti/diay balay. 'We bought the house.'	*Gimmatang kami ti balay.* 'We bought a house.'
Inumen yo daytoy. 'This is what you'll drink.' 'This is your drink.'	*Uminum kayo.* 'You (will) drink.' 'Drink!'

(3) Instrument-Subject Affixes

(a) *pag-*, a prefix that points to the tool or instrument. The aspects of the *pag-* verbs are as follows:

pag + base = contemplated, future
(*panag-* for *pag-* with question words)
pinag + base = completed
pag + reduplicated CVC base = ongoing
(*panag* + reduplication with question words)

Pagbayad mi daytoy iti matrikula.
'This is what we will use to pay the tuition with.'
Pagdigos da ti bangbanglo idiay.
'They use perfume to bathe with.'

(b) *i-*, a prefix that points to the tool or instrument. Some verbs take *i-* and some take *pag-*; still others can take either prefix.

Igatang ko daytoy ti/iti sapatos.
'I'll buy a pair of shoes with this.'

Itaya da ti banga iti dedted.
'They use the pot to catch the drops/drip.'

i- does not always indicate instrument. With certain verbs, it occurs with a goal subject. Note the following:

Ipiritom dayta taba.
'Fry the fat.'

Pagpiritom dayta taba.
'Use the fat for frying' or 'Fry with the fat.'

Imbato da dagiti palsiit.
'They threw (away) the sling shots.'

Pagbato da dagiti palsiit.
'They use the sling shots to throw (things).'

(4) Location-Subject Affixes

(a) *-an*, a suffix pointing to the place where the action takes place. Note the contrast between *-an* and *-en*.

Daitan yo ditoy.
'Put the stitches here' or 'Sew here.'
(The location is subject.)

Daiten yo ditoy.
'Sew (it, something) here.'
(What is sewn is the subject.)

(b) *pag-...-an*, the combination of *pag-* (instrument prefix) and *-an* (location suffix). The aspects are as follows:

pag + base + *an* = contemplated
nag/pinag + base + *an* = completed
pag + CVC base + *an* = ongoing

Ditoy ti pagbayadan yo ti matrikula.
'Here is the place where you pay the tuition (fee).'

Pagdagusan mi idiay Manila?
'Where shall we board in Manila?'

Nagdagusan yo idiay Manila?
'Where did you board in Manila?'

Pagdagdagusan yo itatta?
'Where are you boarding now?'

With certain verbs *-an* marks a goal-subject rather than location subject.

(5) Beneficiary-Subject Affix

The prefix *i-* with suffix *-an* points to the thing or person that receives the benefit of the action as subject. The aspects are as follows:

i + base + *an* = contemplated
in/im + base + *an* = completed
i + reduplication of CVC base + *an* = ongoing

Igatangan mi ni Victor ti bola.
'We will buy a ball for Victor.'

Iyalaan yo dagiti Ilokano ti "Bannawag."
'Take some "Bannawag" for the Ilokanos.'

(6) Causative Affix

The causative prefix *pa-* combines with the focus affixes.

(a) *agpa-* is a causative actor subject prefix. It marks the action of the performer of the verb as caused or permitted by the subject. It actually divides into *ag-* (actor focus) + *pa-* (causative).

agpa + base = contemplated
nagpa + base = completed
agpa + B[1] + *pa* + base = ongoing

Agpaluto kami ti adobo.
'We are having someone cook adobo.'

Nagpaluto ni Lina iti adobo ken ni Josie.
'Lina asked Josie to cook adobo.'

Agpalpaluto kami idiay "Fukuya's."
'We often/always have "Fukuya's" cook for us.'

(b) *ipa-* is the causative goal subject prefix. It consists of *i-* (instrument or patient subject) + *pa-*. The aspects are as follows:

---

[1] B stands for the first letter of the base word.

ipa + base = contemplated

impa + base = completed

ipa + B[1] + *pa* + base = ongoing

Note the difference in the following:

Agpagatangak ti libro ken ni Sylvia.
'I'll have Sylvia buy a book for me.'

Ipagatang ko ti libro ken ni Sylvia.
'I'll have the book bought for me by Sylvia.'

Both sentences describe the same events, but they answer different questions:

"*Agpagatangak...*" answers

Ania ti ipa-aramid mo ken ni Sylvia?
'What will you have Sylvia do for you?'

"*Ipagatang ko...*" answers

Ania ti ipagatang mo ken ni Sylvia?
'What will you have Sylvia buy for you?'

(7) Associative or Participative Prefix

Maki- is a prefix to indicate request for permission, participation or association. Its aspects are:

maki + base = contemplated

naki + base = completed

maki + B[1] + *ki* + base = ongoing

---

[1] B stands for the first letter of the base word.

Makimisa kami idiay St. Patrick's.

'We shall participate in the mass at St. Patrick's.'

Nakimisa kami idiay St. Patrick's.

'We participated in the mass at St. Patrick's.'

Makimkimisa kami idiay St. Patrick's.

'We often/always participate in the mass at St. Patrick's.'

Drawing by Mario Orbito

ON THE ROLE OF NOMINAL CONSTRUCTIONS

When a verb or a word derived from a verb follows a noun-marker, such as *ti*, we speak of it as being a nominal usage or nominalization. Nominal constructions play a very important role in Ilokano grammar. Ilokano speakers use a nominal construction in many places where English usage prefers a verbal clause. For example, where English speakers question a verb, i.e., make a verbal clause with a question word, Ilokano can only question a nominal phrase or adjective. An action which is asked about becomes the topic and must be referred to by a nominalization, as in the following:

> *Kaano ti pinanggatang yo iti balay?*
> when the buying your the house
> 'When did you buy the house?'

Pinanggatang 'buying, purchase' is formed from *gatang* 'buy' by adding *pang-* 'causative + actor focus' and *-in-* 'completive aspect'.

> *Kasano ti panagaramid mo ti lumpia?*
> how the making your the lumpia
> 'How do you make lumpia?'

Here, the base word *aramid* 'make' appears with prefix *panag-* 'instrument focus + contemplative aspect'.

Other examples of Ilokano nominal phrases corresponding to English verbs:

Ditoy ti pagbayadan yo ti matrikula.

here the paying-place your the tuition

'Here is where you pay the tuition (fee).'

Here, *pagbayadan* is formed from *bayad* 'pay' by adding *pag-...-an*, marking location-focus: 'paying-place' (see under Major Verb-Forming Affixes).

Intono bigat ti ipapan mi.

tomorrow the going our

'We are going tomorrow.'

Here, *ipapan* 'going, journey' is formed from *apan* 'go' by adding *i-* 'instrument focus' and *pa-* 'causative'.

Naladaw unay ti isasangpet yo.

late very the arrival your

'You arrived very late.'

Here, *isasangpet* 'arrival' is formed from *sangpet* 'arrive' by partial reduplication + *i-*.

Idi kalman ti pinagawid da.

yesterday the going-home their

'They went home yesterday.'

Here, the base word is *awid* 'go home', and *pinagawid* '(manner of) going home' is formed by adding *pa-* 'causative' + *ag-* 'actor-focus' (combining as *pag-*), and *-in-* 'completive aspect' (inserted after the first consonant of the verb *pagawid*).

Kanayon ti panagbiahe da.
always the travelling their
'They are always travelling.'

Here, the base word is *biahe* 'travel', and *panagbiahe* '(manner of) travelling' is constructed by adding *panag-* 'instrument focus, contemplative aspect'.

Note that all words consisting of a verb or word base plus a focus affix (actor-subject, goal-subject, etc.) can also be used nominally.

Manila is the old capital
of the Philippines.

BASIC ILOKANO SENTENCES

Most Ilokano simple sentences have two major components (parts, constituents): Topic and Comment. Topic corresponds very roughly to "subject" in English sentence structure, and comment corresponds roughly to "predicate" (but see below). The normal order of Ilokano sentences has the comment (predicate) followed by the topic.

Comment	+	Topic	
Napintas pretty		*ni Ely.* Ely	'Ely is pretty.'
Mangmangan eating		*ti ubing.* the child	'The child is eating.'
Ania what		*ti ar-aramiden yo?* the doing you	'What are you doing?'

In forming sentences, selection of the topic and comment is made by the speaker according to the larger context of the talk: what has been said before, what is common knowledge, what is new information, etc. The topic generally represents information that is "given"--it has been already talked about or is common knowledge. Topics are normally noun phrases, i.e., any noun or any phrase marked by *ni, ti, da, dagiti* (see section on Markers and Nouns).

The comment represents what is said about the topic. In general, it offers information which the speaker wants the listener to associate with the information that is not "given" but is asserted by the speaker. The comment may be a verb or verb phrase, but need not include a verb. It can consist of a noun, adjective, object of preposition or an adverb, each with or without its respective modifiers. Sentences whose comment or predicate has no verb are called Non-Verbal Sentences whereas those whose predicates have verbs are called Verbal Sentences. (We will restrict the term "subject" to name a type of grammatical relation occurring only in verbal sentences, namely the topic of a verb carrying a focus affix.)

NON-VERBAL SENTENCES

Based on the type of its comment, Non-Verbal sentences are classified into the following:

(1) Nominal Sentences

In nominal sentences, the comment is a noun or a pronoun. The predicate noun may be expanded to contain some modifiers in which case it is called a noun phrase. Some grammarians call nominal sentences equational sentences. In the examples below, the comment constituent is underlined.

Maestra ni Ely. teacher Ely	'Ely is a teacher.'
Siak ni Ely I Ely	'I am Ely.'
Nalaing nga maestra ni Irma. good teacher Irma	'Irma is a good teacher.'
Dayta lalaki ti anak mi. that boy the child our	'The boy is our child/son.'

(2) Adjectival Sentences

The comment is an adjective or adjectibal phrase.

Naanus ni Nanang ko. kind mother my	'My mother is kind.'
Narigat ti biag. hard the life	'Life is difficult.'

Napigsa ti tudo. 'It's raining hard.'
strong the rain

Kanayon ti panagbiahe da. 'They are always travelling.'
always the way-of-travel they

Nangina ti lupot dagiti baknang. 'The wealthy have expensive clothes.'
expensive the clothes the wealthy

(3) Quantitative Sentences

The predicate is either a numeral or a price term.

Tallo ti ubing idiay balay. 'There are three children in the house.'
three the child in house

Sagninikel dagita lasuna. 'The onions are five cents each.'
five each the:plural onion

Adda sabong ti sampagita. 'The pikake has some flowers.'
present flower the pikake

Adda ni Joyce ditoy. 'Joyce is here.'
present Joyce here

Awan ti sabong ti sampagita. 'The pikake has no flowers.'
none the flower the pikake

Awan ni Joyce ditoy. 'Joyce isn't here.'
none Joyce here

(4) Adverbial Sentences

The predicate is an adverb or adverbial phrase.

Idi kalman ti pinagawid da. 'They went home yesterday.'
yesterday the going-home their

Intono bigat ti ipapan mi. 'We are going tomorrow.'
tomorrow the going our

Naladaw unay ti isasangpet yo. 'Your arrival is very late.'
late very the arrival your

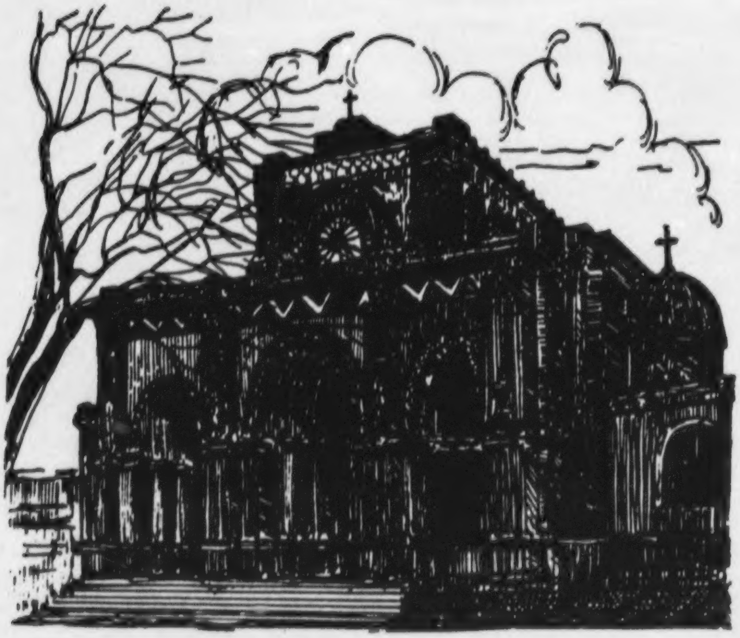
(5) Prepositional Sentences

The predicate of these sentences is a prepositional phrase.

Para kenka daytoy. 'This is for you.'
for you this

Para iti ubing ti premio. 'The prize is for the child.'
for the child the prize/award

Maipanggep ti tulag ti riribuk. 'The trouble is about the contract.'
about the contract the trouble



The Manila Catholic Cathedral As It Appeared Before Its Destruction in 1945.

VERBAL SENTENCES

Sentences whose comment is a verb are Verbal Sentences. Verbal sentences divide into comment-topic sentences and comment-only sentences.

Comment-Only Sentences

There are verbal sentences which have only a comment, but no topic. Such comments refer to the weather or condition of the day (night, day, light, etc.), and contain "meteorological verbs." Note the following:

Rabiin.	'It's night time now.'
Rumabiin.	'Night is falling.'
Sumipngeten.	'It's getting dark.'
Naladawen.	'It's late' or 'It's getting late.'
Agbagyon sa.	'Maybe there's going to be a storm' or 'A storm may be brewing.'
Agtudtudo manen.	'It's raining again.'

Comment-Topic Verbal Sentences

Although "meteorological verbs" can occur without an accompanying topic, other verbs occurring as comments require a topic for the sentence to be completed.

In sentences containing a verbal comment with topic, the verb is always "focused" relative to the topic; i.e., it carries an affix indicating the role relation holding between verb and topic: the topic may be in an Actor, Goal, Beneficiary, Instrument, or Location role. These affixes are discussed in the section on Verbs.

(1) Actor Subject Sentences

These sentences have verbs with affixes pointing to the performer or actor of the action. (See Actor-Focus Affixes.) They take the *-ak* pronoun series as subject.

Agdadait ni Jean.
sewing Jean
'Jean is sewing.'

Agay-ayam dagiti ubbing idiay kalsada.
playing the:plural children in street
'The children are playing in the street.'

Uminum kayo.
drink you
'Have a drink.'

Agpasuratak kenka no mabalin.
ask write I to you if possible
'Would you write for me (if possible)?'

Makilugan kami kadakuada.
permit/with ride we with them
'We will ride with them.'

(2) Goal-Subject Sentences

These sentences have predicates with verbs affixed by *-in-*, *-en*, *-an*, which point to the object directly affected by the action expressed. These take the *-ko* pronoun series as verbal subjects.

Ginatang ko daytoy idiay.
bought I this there yonder
'I bought this over there.'

Lutuen mi dayta no bigat.
cook we that tomorrow
'We shall cook that tomorrow.'

Lakuan yo ni Miss Philippines.
sell you Miss Philippines
'Sell something to Miss Philippines.'

(3) Instrumental Subject Sentences

The predicate verb has either the prefix *i-* or *pag-*. Instrumental focus sentences take the -*ko* pronouns for subjects.

Pagbayad ko daytoy kadagiti utang mi.
for pay I this plural debt ours
'This is for paying our debts.'

Pagdigos ni Jackie ti bangbanglo
for bathe Jackie perfume
'Jackie uses perfume for bathing.'

Igatang mo daytoy iti sapatos.
with buy you this the shoes
'You buy the pair of shoes with this.'

(4) Causative Sentences

These have predicates with verbs prefixed by either *agpa-* or *ipa-*. *agpa-* (causative actor-focus) is the counterpart of the causative goal-focus *ipa-*. Note the following:

Agpaluto kami ti kankanen kenka.
let cook we dessert to you
'We'll ask you to cook dessert.'

Ipaluto mi ti kankanen kenka.
let cook we dessert to you
'We'll have the dessert cooked by you.'

(5) Locative Subject Sentences

The predicate verb has a prefix *pag-* and a suffix -*an*.

Pagianan yo idiay Manila?
where stay you there Manila
'Where will you stay in Manila?'

Adda pagdagusan mi idiay ili.
present place board there town
'We have a place to stay in town.'

(6) Beneficiary Subject Sentences

The predicate verb has the prefix *i-* and -*an* suffix.

Igatangan mi ni Victor ti bola.
for buy we Victor ball
'We will buy a ball for Victor.'

Iyalaan yo man ni Matthew ti makan.
for take please you Matthew food
'Please take some food for Matthew.'

DEFINITE AND INDEFINITE SENTENCES

Any part of the sentence which is new information, which says something about the topic (whether it is the subject, object, object of the preposition or adverb) is properly marked and, if possible, gets shifted to the beginning of the sentence. Note the following:

(1) Normal Indefinite Sentence:

Napintas	*ni Ely.*
pretty	Ely

Definite Sentences:

Ni Ely ti napintas.
'It is Ely who is pretty.'

Ti napintas, isu ni Ely.
'The one who is beautiful is Ely.'

(2) Normal Indefinite Sentence:

Maestra ka ti Ilokano idiay Leeward.
teacher you of Ilokano at Leeward

Definite Sentences:

Sika ti maestra ti Ilokano idiay Leeward.
'You are the teacher of Ilokano at Leeward.'

Idiay Leeward ti pagmaestraam ti Ilokano.
'It's at Leeward where you teach Ilokano.'

Ti Ilokano ti isurom idiay Leeward.
'It's Ilokano you teach at Leeward.'

NEGATIVE SENTENCES

Negation of a proposition is expressed by the word *saan* (with dialectal or stylistic variants *haan* and *han*). Absence or non-existence is expressed by the word *awan*, and non-desire or not-in-order by *madi*.

Saan may negate any constituent of a sentence. It is followed by the particle *a* or *nga*.

Saan-en a malmaluen ni Jack ni baeket na.
not-now will-beat Jack wife his
'Jack will not beat his wife any more.'

Saan a napintas ni Miss Philippines.
not pretty Miss Philippines
'Miss Philippines is not pretty.'

Saan a mangan ti nasadut.
not eat the lazy
'Those who are lazy don't eat.'

Saan a ni Jean ti asawa ni Frank.
not Jean the spouse of Frank
'Jean is not Frank's wife.'

Saan a para kenka daytoy.
not for you this
'This is not for you.'

Saan nga idiay L.A. ti papanan mi.
not yonder L.A. the going our
'It's not L.A. we're going to.'

When *saan* negates a sentence whose subject is a pronoun, the pronoun which normally follows the predicate shifts its position to directly follow the negative.

Napintas ka.	'You are pretty.'
Saan ka a napintas.	'You are not pretty.'

Mapan tayo idiay.	'We are going there.'
Saan tayo a mapan idiay.	'We are not going there.'
Nabaknang kami.	'We are wealthy.'
Saan kami a nabaknang.	'We are not wealthy.'
Kayat mi ni Judy.	'We like Judy.'
Saan mi a kayat ni Judy.	'We don't like Judy.'
Iminum da ti sabidong.	'They drank poison.'
Saan da nga iminum iti sabidong.	'They did not drink poison.'

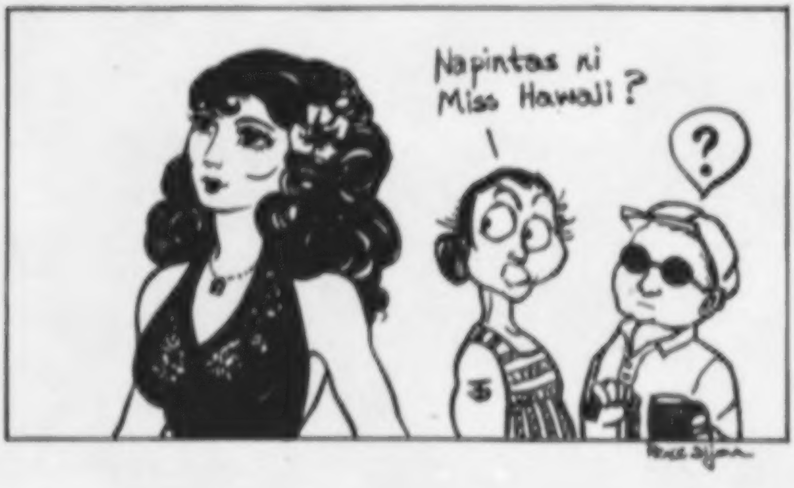
Note the following:

Napintas ni Ely.	'Ely is pretty.'
Saan a napintas ni Ely.	'Ely is not pretty.'
Naimas ti lumpia.	'Lumpia is delicious.'
Saan a naimas ti lumpia.	'Lumpia is not delicious.'

Adda or *awan* may also be used as question words to ask for the existence or absence of someone or something.

Question	Answer
Adda ni Tatang mo? present father your 'Is your father there?'	*Adda ni Tatang ditoy.* present father here 'Father is here.'
Adda kadi ni Tatang mo? present question-particle your father 'Is your father there?'	*Adda.* present 'He's here.'
Adda dan? present they already 'Are they there now?'	*Adda dan.* present they already 'They are here now.'

Adda ti subalit dan? present the answer they now 'Has their answer come?'	*Addan.* present now 'It's here already.'
Awan kadi ti klase yo? none question-particle the class your	*Awan ti klase mi.* none the class our 'We have no class.'
Awan ni Maria idi kalman? none Maria yesterday 'Maria was not there yesterday.'	*Awan* none
Awan da pay laeng? none they yet only 'Haven't they come yet?'	*Awan da pay laeng.* none they yet only 'They haven't come yet.'
Mapan kayo kadi idiay? go you question-particle there 'Are you going there?'	*Saan kami a mapan.* no we go "We are not going.'
Agawid kayon? going home you already 'Are you going home now?'	*Saan pay.* no yet "Not yet.'
Napintas ni Miss Hawaii? pretty Miss Hawaii "Is Miss Hawaii pretty?'	*Saan.* no 'No.'



INTERROGATIVE SENTENCES

Interrogatives or question-words normally occur at the beginning of the sentence; i.e., they function as comments or predicates. They take as their topics a noun or nominalized clause or adjective. Verbal clauses cannot be questioned--they must be turned into nominals by marking them with *ti, ni, da, dagiti.*

(1) *Sinno* 'who?' is a personal interrogative pronoun which usually calls for an answer marked by *ni, ti,* or an independent pronoun.

Question: *Sinno ti agluto no rabii?*
who the cook tonight
'Who will cook tonight?'

Answer: *Ni Maria (ti agluto no rabii).*
'Maria (will cook tonight).'

Ti agkasero.
'The boarder.'

Siak.
'Me.'

Agluto ak.
'I will cook/I cook.'

(2) *Ayan* or *sadinno* 'where?'

Ayan ti balay yo?	'Where is your house?'
Sadinno ti ayan ti balay yo?	'In what particular place is your house?'

(3) *Taga-ano* 'from where?'

Taga-ano ka?	'Where are you from?'
Taga-ano ni Maria?	'Where is Maria from?'
Taga-ano ti agkasera?	'Where is the boarder from?'

(4) *Mano* 'how many?', 'how much?'

Mano ti estudiantem?	'How many students do you have?'
Mano ti ingatang mo?	'How much did you spend on it?'

(5) *Sagmamano* 'how much each?'

(6) *Akin-* , a prefix indicating possession roughly translated 'whose'

Akin-lapis iti daytoy?	'Whose pencil is this one?'
Akin-kabsat ken ni Joyce?	'Whose sister is Joyce?'
Akin-anak kenka?	'Whose child are you?'

(7) *Kaano* 'when?'. *Kaano* usually combines with verbs prefixed by *i-, pinang-, panag.*

Kaano ti ipapan mo idiay Mainland?
'When will you go to the Mainland?'

Kaano ti igagatang yo iti balay?
'When will you buy a house?'

Kaano ti pinanggatang yo iti balay?
'When did you buy the house?'

(8) *Kasano* 'how?'. *Kasano* usually combines with verbs prefixed by *panag-* or *i-*.

Kasano ti panagtrabaho da?
'How do they work?'

Kasano ti panagaramid mo ti lumpia?
'How do you make lumpia?'

Kasano ti isasangpet ni Imelda?
'How will Imelda arrive?'

(9) *Apay* 'why?' *Apay* is followed by the article *a*.

Apay a napan ka idiay suli?
'Why did you go to the corner?'

Apay a gimmatang ka iti butas?
'Why did you buy boots?'

Apay a napintas ni Joyce?
'Why is Joyce pretty?'

Apay a nααgum ni Adan?
'Why is Adam greedy (covetous)?'

(10) *Ania* 'what?'. *Ania* is usually used with verbs and nominals needing the object *ko* pronoun series (non-actor focus verbs and nominals).

Ania ti inaramid mo?
'What did you do?'

Ania ti aramiden mi?
'What shall we do?'

Ania ti pagaramid yo?
'What tool shall we use to make...?'

Ania ti iyaramidan yo iti kalapaw?
'What is the hut you are making for?'

(11) Other question words in Ilokano:

Agan-ano?	'What is wrong?'
Naan-ano?	'What was done wrong?'
Inan-ano?	'Who has done something wrong?'

(12) There are two markers which form questions from statements: *kadi, aya.*

Mapan kayo $\left\{\begin{matrix}aya\\kadi\end{matrix}\right\}$ *idiay?*
go you Question there
'Are you going there?'

APPENDIX B
SAMPLE LESSON

Objectives:

To teach the independent pronoun series (dependent form).

Completive aspect of verbs: *nag, na*

Question word: *na-anano*

Idiay Korridor (In the Corridor)

(See dialogue for Pronunciation. A meets B limping in the corridor. A and B are friends of the same age.)

A.	*Oy, apay na-anano ka?*
B.	*Nabullo ak idi sanga-aldaw.*
A.	*Apay aya?*
B.	*Nagay-ayam ak ti football, ket nabullo toy sakak.*
A.	*Nasikkarod ka?*
B.	*Saan, naidaleb ak.*
A.	*Ala, aluadam ngarud.*
B.	*Kasta met laeng.*

(1) Present the entire dialogue to the class. If possible, use visual aids, actions, anything to help convey the meaning.

(2) Ask comprehension questions.

(3) Go through the entire dialogue line by line. Give the English translation.

(4) Go through the entire dialogue again with the class in a listen-and-repeat fashion (see Dialogue for Pronunciation exercise). Give the first line; students repeat. Give the second line; students repeat, etc.

(5) Now that the students have a feel for the entire dialogue, go back to the first line. Model it for the class. Have the students repeat. Be sure pronunciation, rhythm, stress, and intonation are correct. After the two lines are practiced, have an exchange. Recite the first line, students give the second. Reverse roles. For additional practice, divide the class into groups. One group takes one role and another group takes the other. Give the roles to smaller groups until you get down to individuals.

(6) Go through the next two lines in the dialogue as you have treated the first two.

(7) Incorporate the first two lines into lines 3 and 4. Go through the rest of the dialogue in this manner.

(8) After the entire dialogue has been mastered, have the individual students present it to the class.

Clinch the structures introduced by the dialogue by doing drills, cumulative activities and/or supplemental dialogues, i.e., impromptu dialogues based on what has been learned.

Types of Pattern Drills

(1) Repetition drill. The teacher models a sentence and the students repeat.

(2) Substitution drill. An item is replaced in the model sentence by other items caused by the teacher. There are two types of substitution drills: fixed slot and moving slot substitution drills. In a moving slot substitution drill, the substituted items go into different slots or parts of the model sentence, whereas in the fixed

slot substitution, the item or items go into the same part of the model sentence.

(3) Transformational drill. This involves a change in the form of a phrase or a sentence. The change may be from a statement to a question, from a negative to affirmative, etc.

(4) Expansion drill. This involves the lengthening of a sentence by adding more parts or modifiers to different parts of the sentence.

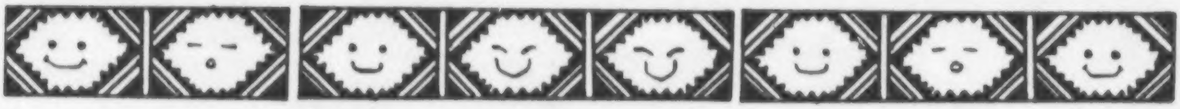
(5) Translation drill. In this exercise, the teacher gives the English and the student gives the Ilokano.

(6) Question and answer drill. This is a conversation-like drill in which someone asks a question and another person gives the answer.

(7) Chain drill. The same as the one above, except that members of the class ask and answer a series of relevant questions right around the room.

Question and answer drill for comprehension

	Question	Response
1.	*Na-anano ni B?*	*Nabullo* (or, *Nabullo ni B).*
2.	*Apay a nabullo?*	*Naidaleb.*
3.	*Ania ti nabullo?*	*Ti saka(na).*
4.	*Nasikkarod ni B?*	*Saan.*
5.	*Ania ti inaramid ni B?*	*Nagay-ayam ti "football."*



Simple substitution drill

Cue		Response
	Model:	*Nagay-ayam ak ti "football.'*
ka		____ ____ *ka* ____ ____
da		____ ____ *da* ____ ____
ta		____ ____ *ta* ____ ____
kami		____ ____ *kami* ____ ____
tayo		____ ____ *tayo* ____ ____
kayo		____ ____ *kayo* ____ ____
ni Domingo		____ ____ *ni Domingo* ____ ____
ti ubing		____ ____ *ti ubing* ____ ____

Variation: Give the cue words in English. Students give the response in Ilokano.

Moving slot substitution drill

Cue		Response
	Model:	*Nagayayam ak ti football.*
kami		____ *kami* ____ ____
chess		____ ____ *ti chess*
nagbuya		*Nagbuya* ________ ____ ____
sine		____ ____ *ti sine*

Transformational drill

Statement to question + First person to second person pronoun, bound form.

Naidaleb ak.	*Naidaleb ka aya?*
Nagay-ayam ak ti football.	*Nagay-ayam ka aya ti football?*
Nabullo ak.	*Nabullo ka aya?*
Nasikkarod ak.	*Nasikkarod ka aya?*

Expansion drill

Model: *Nagay-ayam ak.*

____________ *ti football.*

________________________ *idi kalman.*

____________________________________ *idiay gym., etc.*

Reinforcement

Give the students situations similar to the dialogue. Pair students up and give each pair its particular theme. For example:

(1) Student A meets student B in the cafeteria. B's arm is in a plaster cast.

(2) C meets student D in the street. C has an eye patched.

(3) E and F are in class. G comes in full of bruises, etc.

Assignment

Have the students write a dialogue taking place in imaginary situations, similar in type to those used in class. For example: you (the student) see a child crying bitterly by the supermarket entrance (or anywhere). Write down how you think the dialogue between you and the child might go.

From Whole Class Drill to the Individual Student

When conducting drills, start with the whole class, move to first one-half of the class then the other half, go to rows (either vertical or horizontal), then to other arrangements of smaller groups. A variation would be to call on all boys or all girls for suitable items. Only when the groups appear sure of all responses should the teacher begin to call on individual students. This will ensure that all students gain enough confidence to handle the structures being drilled.

Naturally when you start working with individual students you should call on them in random order so that they cannot predict when you are going to require a response and "switch off" when it is not their turn to say something.

Gestures are time and voice savers. Utilize them as much as possible. They generally encourage a faster-paced class and are very useful during drills. Establish your system of gestures early in the school year. Suggestions include using both hands for "all call" or "total class" response, one hand for one side/half of the class, two fingers for two students, one finger for one student. The single finger can cue a singular structure, two fingers a plural structure. Shaking the hand or finger can cue a negative structure. Be consistent and frequent in your use of gestures--students will be forced to look at you to get directions instead of staring at books, at one another or out the window.

APPENDIX C
USEFUL ILOKANO EXPRESSIONS FOR THE CLASSROOM

USEFUL ILOKANO EXPRESSIONS FOR THE CLASSROOM

Pangngaasim.	Please.
Dios ti agngina.	Thank you.
Dumngeg kayo.	Listen.
Dublien yo./Isao yo.	Repeat. /Say it.
Serra-an yo ti libro yo.	Close your books.
Isao yo a sinaggaysa.	Repeat one by one.
Sika.	You. (singular)
Dakayo amin.	All of you.
Ditoy a bangir.	This side.
Dita a bangir.	That side.
Denggen yo nga umuna.	Listen first.
Tulandendak.	Repeat after me.
Maawatan yo?	Do you understand?
Sungbatandak.	Answer me.
Awan ti agsao ti Ingles.	Don't speak English.
Awan ti makaringgor.	Don't be noisy.
Agulimek kayo.	Be quiet.
Ala/sige manen.	Again.
Agsaludsudak, sumungbat kayo.	I ask; you answer.
Dakayo ti agsaludsud.	You ask questions.
Ikabesa yo daytoy.	Memorize this.
Ania ti saan yo a maawatan?	What don't you understand?
In-inayadem nga isao.	Say it slowly.
Maminsan pay.	Once more.

APPENDIX D
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REFERENCES

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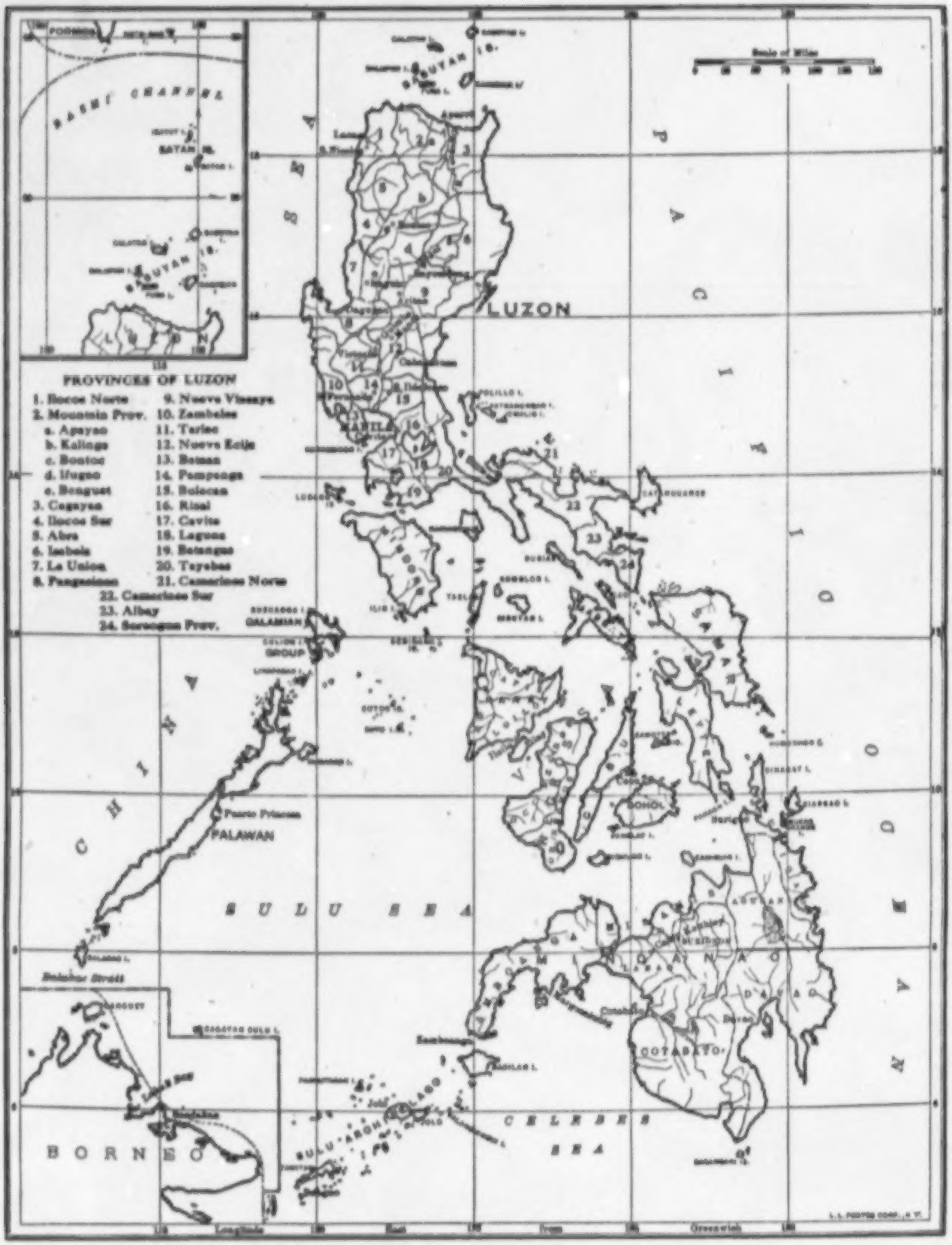
PROVINCES OF LUZON
1. Ilocos Norte
2. Mountain Prov.
a. Apayao
b. Kalinga
c. Bontoc
d. Ifugao
e. Benguet
3. Cagayan
4. Ilocos Sur
5. Abra
6. Isabela
7. La Union
8. Pangasinan
9. Nueva Vizcaya
10. Zambales
11. Tarlac
12. Nueva Ecija
13. Bataan
14. Pampanga
15. Bulacan
16. Rizal
17. Cavite
18. Laguna
19. Batangas
20. Tayabas
21. Camarines Norte
22. Camarines Sur
23. Albay
24. Sorsogon Prov.
Scale of Miles
BASHI CHANNEL
BATAN IS.
BABUYAN IS.
LUZON
MANILA
CHINA SEA
PACIFIC OCEAN
CALAMIAN GROUP
PALAWAN
Puerto Princesa
SULU SEA
BOHOL
COTABATO
Zamboanga
SULU ARCHIPELAGO
Balabac Strait
BORNEO
CELEBES SEA
Longitude East from Greenwich

The Philippine Islands

(For distances to nearest foreign territory, see page 8.)